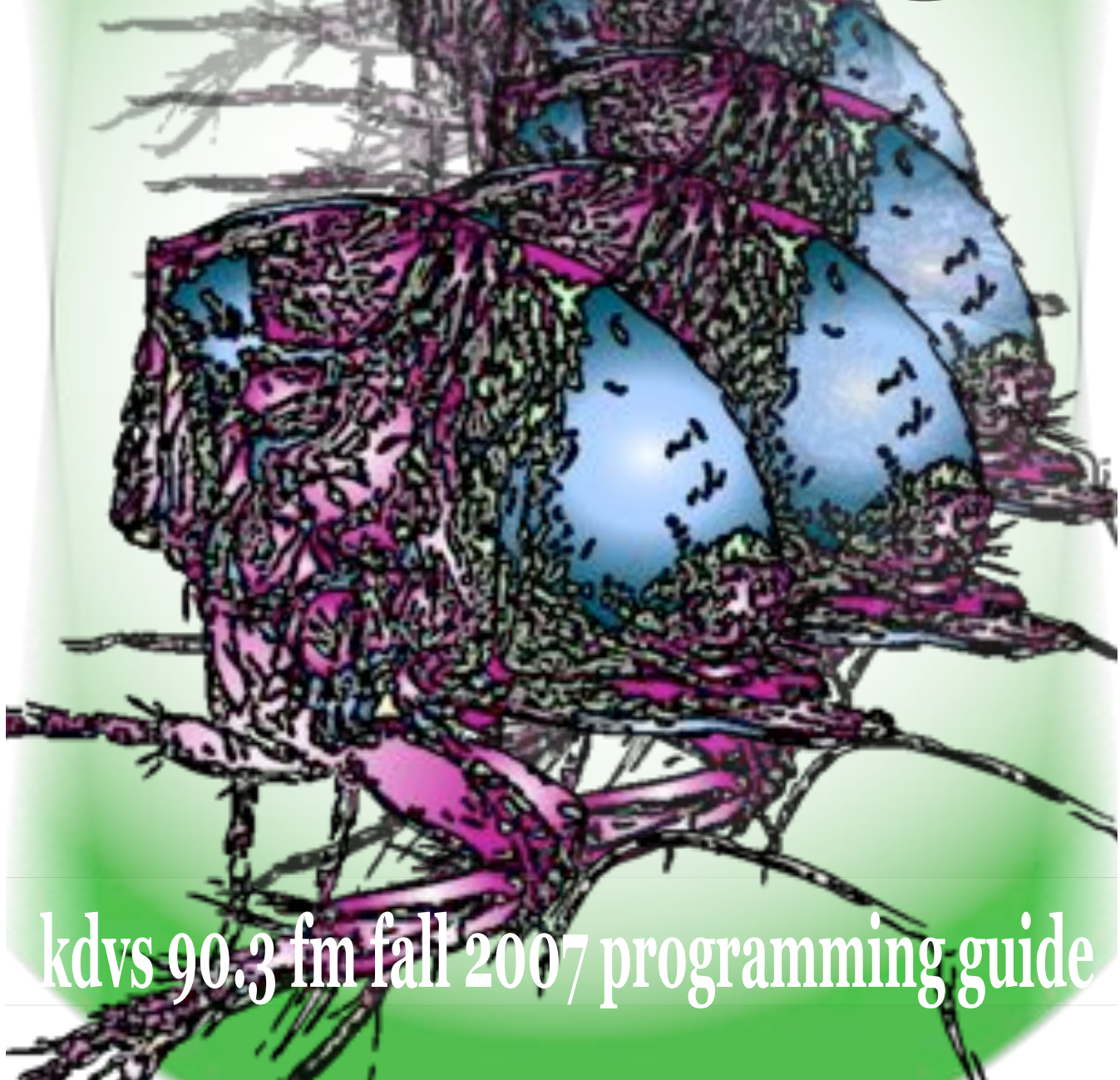


KDVS

KDViations



kdvs 90.3 fm fall 2007 programming guide

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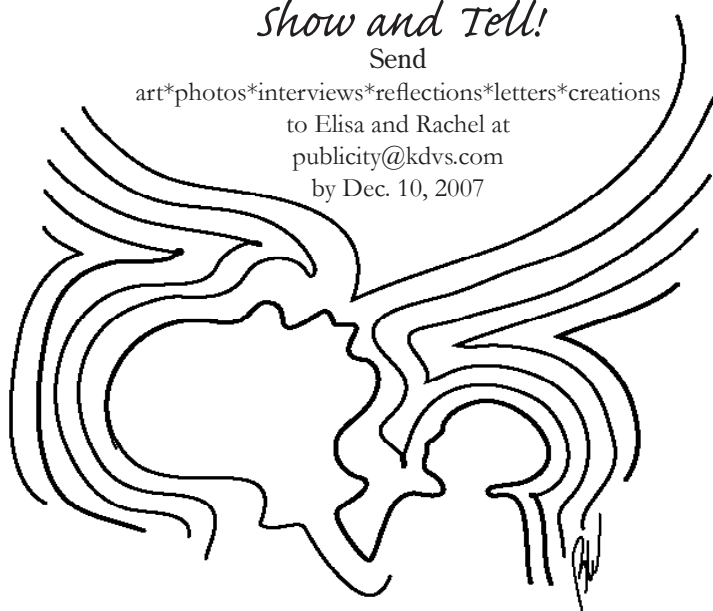
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Show and Tell!

Send

art*photos*interviews*reflections*letters*creations
to Elisa and Rachel at
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by Dec. 10, 2007



Brought to You by the KDVS Publicity Department

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The Audio Avengers: A Message from the General Manager

Last weekend I found myself once again in the underground KDVS studios, this time to spend a Saturday afternoon in my old stomping ground of Studio A engineering a recording session for a musical collective known as Instagon. We squeezed the then-seven-member group into the cozy sound-dampened room, and then began the familiar process of playing Tetraxis with drums, synthesizers, guitar amps and a plethora of other electronic and mechanical objects of all manners from pedals to broken toys into the soon-to-be sweaty room.

As the group launched into the realm of improvisational mayhem, sound levels soon overcame the limit of our not-quite-good-enough-for-drums anechoic sound-dampening foam. Soon the sounds of Instagon were

subtly audible throughout much of the station, and the sound intruded to the on-air DJ booth in Studio B. After talking to the DJs who were on the air during the session (thanks for putting up with it, guys) I realized what a unique limitation we were running into.

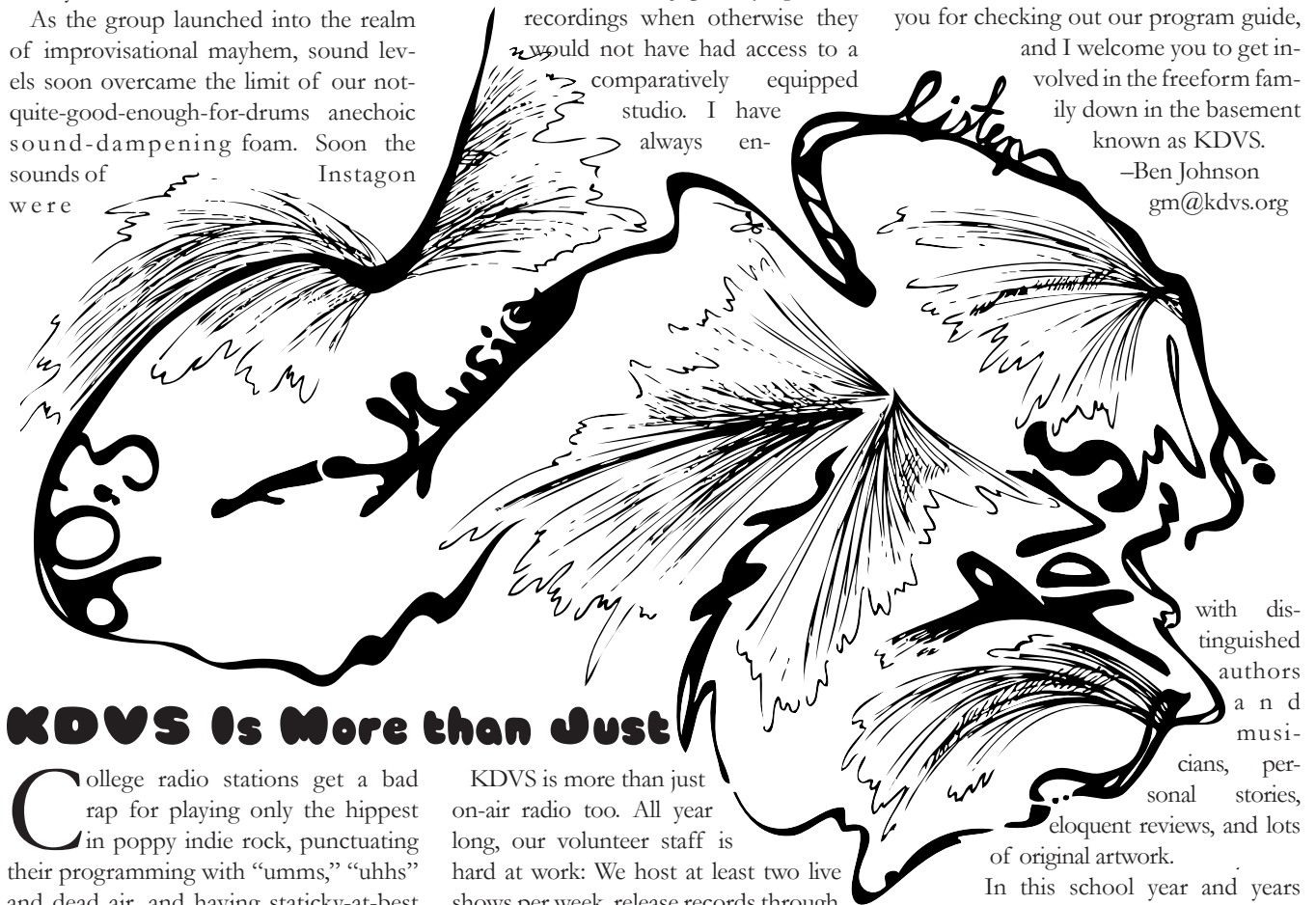
With the prevalence of remote-operated commercial radio stations feeding identical content across the whole country, I feel fortunate to participate in an organization where we routinely have live hosts and DJs broadcasting while 10 feet away in another room there are musicians from Davis to Japan laying down

recordings when otherwise they would not have had access to a comparatively equipped studio. I have always en-

joyed working on all things mechanical because, whether building a bicycle or a computer, it is satisfying to have the means to create and maintain something you use every day. We all consume massive amounts of audio stimuli every day, willing or not, and having the ability to have a voice and produce material for the airwaves is of paramount importance in a functional democracy.

This issue marks the beginning of another academic year at UC Davis for KDVS to provide an educational environment for anyone to learn all facets of freeform noncommercial radio. Thank you for checking out our program guide, and I welcome you to get involved in the freeform family down in the basement known as KDVS.

—Ben Johnson
gm@kdvs.org



KDVS Is More than Just

College radio stations get a bad rap for playing only the hippest in poppy indie rock, punctuating their programming with “umms,” “uhhs” and dead air, and having staticky-at-best reception. We believe KDVS is more than just this stereotype, though, with a healthy variety of musical genres, a dedicated crew of over 100 quality DJs, and 9,200 watts to boost us through the Sacramento Valley.

KDVS is more than just on-air radio too. All year long, our volunteer staff is hard at work: We host at least two live shows per week, release records through KDVS Recordings, and — my favorite — publish this quarterly magazine.

KDViationS is more than just an excuse to print photos of ourselves or make snooty inside jokes. Within these pages you'll find well-researched feature stories, interviews

with distinguished authors and musicians, personal stories, eloquent reviews, and lots of original artwork.

In this school year and years to come, we aim to become more and more. Your continued support, starting with reading this issue, is appreciated. Please let us know what you think!

—Elisa Hough
publicity@kdvs.org 3

BJC, Radio and Me

The Act of Radiowave Regulation

by Kristian Dougherty

During February 1996, President William Jefferson Clinton signed into law the most significant overhaul of telecommunication regulation since the creation of the Federal Communications Commission in 1934. Today, simply known as "The Act," this sweeping legislation would portend further degradation of the quality of radio that had been gradually slipping since the 1970s. The catalyst for The Act was the advancement of telecom and media technology whose proliferation had been hindered by antiquated regulatory stipulations.

Clinton, Congress and telecom industry giants (who not-incidentally penned most of The Act by proxy) wished to see the cost savings of advanced technology passed onto the public via more competition. The partitioning of Ma Bell and various cable conglomerates garnered most of the press, but the ensuing decade witnessed a degree of arguable improvement in phone and cable service. Radio, however, got screwed.

Telecom regulation was levied in the first place because most media markets are what economists call "natural-monopolies." In practical terms, it means an industry that is naturally inclined to operate as a monopoly without coercion, because it is more efficient. Technocrats conveniently overlooked this fact when radio was roped in during the telecom blitz. Radio needs to operate under a completely different set of rules to thrive, because it behaves quite differently from other forms of media.

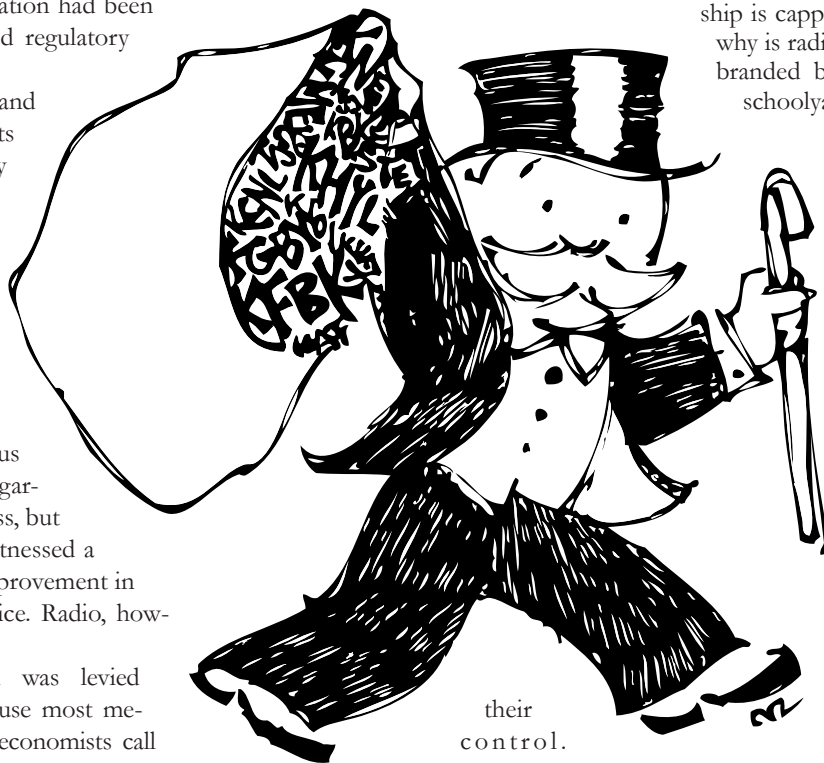
First, the assumptions made by The Act regarding radio are completely inane. Not only has the technology been virtually the same for decades, but also, where are the cost savings for consumers? Radio is free! Now, stations simply wait for their hostile takeover by media giants like Clear Channel, who retool their playlists and management to mimic the legion of Wonder Bread stations already under

Second, the rules of natural monopoly still apply. In times past, ownership was limited to two to three stations per market. For the past decade, though, there have been no limits. It is not hyperbole to state that, while unlikely, it is perfectly legal for a single company to own as many radio stations in a single market as they please. Heck, if television station ownership is capped at 35% of the populace, why is radio still free to be herded and branded by the biggest bully in the schoolyard? More restrictive still, the FCC now prohibits other groups from competing for a broadcasting license unless it finds that a renewing station has not served the public interest.

While it is quite clear to you and me that the public need for quality tunes has *not* been fulfilled, The Act provides no guidelines outlining proper "public interest." While I appreciate the lobbying efforts and congressional testimonies of rockers Tom Morello and Mike Mills, and corrective legislation introduced by Senator

Russ Feingold, desperate pleas for reform will fall on deaf ears hamstrung by vague legalese. Lou Reed must have seen the writing on the wall when his fictitious Jenny flipped on the radio, but "There was nothin' goin' down at all, not at all."

Kristian hosts "Are You Being Served" every Monday morning from 4 to 6 a.m.



their
control.

Radio, save for public stations, no longer serves as an open marketplace to showcase the best in music. It is now used as a machine to pimp the handful of artists and bands that pass muster with suits at the largest record labels, which then slip payola underneath the doors of corporate station owners who are happy to add said artists to their weekly rotations.

by Gary Saylin

Top 40 Songs of the 1960s

Before hippies, the Summer of Love (1967) and album rock à la “The San Francisco Sound” (Grateful Dead to Jefferson Airplane), there was another side to the ‘60s that gets underplayed, which has equal but different value.

The first half of the decade was dominated by the 45 rpm vinyl record, and Top 40 was king. Many different styles of music coexisted on the Top 40 singles chart at one time. There was an emphasis on regional styles as well, where little record labels were more prevalent. There wasn’t a so-called “Sixties Lifestyle” that would emerge in the media later. It was less defined as Phil Spector’s “Wall of Sound” (Ronettes, Crys-tals) would be side by side with folk (Peter, Paul & Mary, The Rooftop Singers), Latino sounds (Ray Baretto’s “El Watusi” to Mongo Santamaria’s “Watermelon Man”), surf music (Dick Dale’s “Misirlou,” The Chantey’s “Pipeline” and Surfaris’ “Wipe Out”), jazz (“Cast Your Fate To The Wind,” “Take Five”), country (Marty Robbins, Johnny Cash), early Motown (Marvin Gaye, The Supremes, The Marvelettes, Martha & The Vandellas), soul and funk à la James Brown, Joe Tex, etc.

By the late ‘60s, huge labels like Columbia and Capitol took up a large share of what was released to the general public and the “Sixties Lifestyle,” a.k.a. “Woodstock Nation,” was highly emphasized in the media. Political awareness and protest against the war in Vietnam jelled and the music played a big part (for example, Edwin Starr’s “War (What Is It Good For)” in the anti-war movement.

Back in 1966 there were a lot of garage bands (and regional ones in different parts of the country). But in the summer of 1967, the San Francisco Sound (a lot of releases on Columbia Records) and Rolling Stone magazine became the big-

gest focus. It was different than the early ‘60s. A loss of innocence but a gain of social awareness, as some music critics have said. Both periods had their value, and groups like The Beatles were part of both. A Jimi Hendrix would have never exploded in 1962, just as a great novelty song like Bobby (Boris) Pickett’s “The Monster Mash” (from 1962) would have never been created in the late ‘60s because Pickett’s tune was part of the early innocent dance craze of 1960 to 1963 that included The Locomotion, Wah Watusi, The Twist and countless other dances.

In sum, the ‘60s had so much to offer. Punk’s roots lay in a lot of 1966 garage rock (? Mark & the Mysterians, The Standells, The Troggs, The Seeds, The Zombies). The ‘60s also laid groundwork for experimental rock (Zappa, Captain Beefheart), world music of all sorts (early Bob Marley produced by Lee Perry, African à la Myriam Makeba and Hugh Masakella & the Bossa Nova Craze), and hip-hop (The Last Poets, James Brown).

The ‘60s was indeed a diverse decade with a little bit of something for everyone that would influence later generations.



The following are seven recommended seven-inch 45 rpm singles that reflect some of the ‘60s:

1. “Misirlou” by Dick Dale & the Deltones (Deltone Records)

Light years ahead of its time with a thunderous guitar attack. Sounds contemporary today.

2. “The Israelites” by Desmond Dekker & The Aces (Uni Records)

The first international reggae hit from 1969. Millie Small’s “My Boy Lollipop” introduced the world to ska in 1964.

3. “War” by Edwin Starr (Motown)

Hard hitting anti-war Motown single.

4. “96 Tears” by ? Mark & the Mysterians (Cameo Parkway)

One of the first punk songs along with The Music Machine’s “Talk Talk” (Original Sound) and Love’s “7 & 7 Is” (Elektra).

5. “Telstar” by The Tornados (London Records)

Joe Meek’s amazing production celebrating the first telecommunications satellite.

6. “Pata Pata” by Myriam Makeba (Reprise Records)

An exciting South African single that, along with Hugh Masekela’s original “Grazing in the Grass,” put South African music on the map in the late ‘60s.

7. “Witchi Tai Toi” by Everything Is Everything (Vanguard Records)

A Native American peyote chant set to a hypnotic jazzy beat that came out of nowhere in 1969. This is the original version.

Gary hosts “The New Island Radio Café” every other Sunday morning from 10 a.m. to 1 p.m.

The Sacred Hunt:

A Summer's Search For Sound

by DJ Brendan

Some people don't understand my way of life. They view it as a voyeuristic, gas-guzzlin', wasteful search for the dregs of B-grade cultural productions. What folks don't understand is the spiritual feeling one gets from the process of the hunt — the exhaustion, the mold, the dust, the sneezing, the light-headedness, the confusion, the intense concentration needed, the ubiquitous Ray Conniff and Lawrence Welk LPs, and the childlike joy in finding something otherworldly that was created in Anytown, U.S.A. It doesn't really matter that most people don't give a shit about what you capture. What's neglected by this Ipoo-driven, "liberal media" is the fact that the hunt reminds man of his primordial origins. It connects him to the landscape surrounding him and reminds him of his own humility and mortality.



All summer long, I spent most of my time and practically all of my money, riding that fine line between debt and security, in search of brilliant recordings. My car's in the shop, wallet's empty, and my room is full of shit. Here are some notes from a sound digger:

I was doing my weekly rounds of perusing all music formats at the Yolo SPCA, "Davis' best record store," and I found a CD that had to be "planted" for me to find it (inspired by John Fahey and the Sun City Girls, I have "planted" music in thrift stores before and need to do more of it). The CDR and case were entirely unlabeled, with the exception of a photograph of a black bluesman/street musician. I immediately thought, Someone is fuckin' with me here. I noticed the SPCA's CD/tape "listening station," popped it in, and to my utmost joy, found out it was none other than Ann Arbor, Mich.'s **Shakey Jake Woods**. Shakey Jake had come to my attention through **WFMU's Beware of the Blog** before, and now I have the treasure of an odd CDR full-length from this folklyric grunter/one-chord, detuned guitar-basher/busker!

Speaking of blogs, KDVS should have its own blog up by this fall. Once this is up, I will be starting my own weekly series entitled "**Anomalies of American Folk Music.**" Shakey Jake plays with no reservations whatsoever, sings his mind fully, adds some jokes, and ends it all with his signature, suffocated laugh. I highly recommend the "music" of Shakey Jake to fans of "the last of the minstrels," **Abner Jay** (I know you're out there — that's why I can't get my hands on anything beyond the **One Man Band** CD and **The Backbone of America Is a Mule and Cotton** LP).

A quick visit to a flea market in **Williams** brought me a CD collection of narco-trafficking music, entitled **Contrabando y Traicion**. The music contained nothing too special to my ears, but nevertheless, it is a needed addition to the library. I like to imagine an "illegal," modern vaquero, traveling in a beat-up pick-up down I-5 listening to this shit, what may be true "outlaw" music. I know the really good stuff is out there, somewhere.

You might be thinking, This guy's a freak. We should lock up this vinyl-sniffer in some sort of pen. Well, please do have some empathy. My vinyl-sniffing is a product of nature, not nurture. I actually work at a record store myself, "**Records**" in **Sacramento**! We like to pride ourselves on our flea-market aesthetic and long history involving **R. Crumb**, **DJ Shadow** and **The Cramps**. The store's as unique as it gets, and we recently moved over to **1618 Broadway** from our 30-year stint in the **K Street** jungle. Over the course of this summer, "**Records**" has provided me with these fine slabs: **Jimi Hendrix at His Best Volume 1**, a raucous burst of Velvetsy, rhythmic noise from 1964, predating anything of its kind for that time. The contents are from a wild, all-night session with avant-garde pianist **Mike Ephron**, while Hendrix was living homeless in New York City. Another anachronistic LP I found at "Records" this summer was **Musical Madness: A Unique Collection of Spoof Recordings by Some of America's Best Known Recording Artists**. Highlights include a wicked, junky "**Tennessee Waltz**" by **Spike Jones & his City Slickers** from 1954, and a rockin' and wild "**Seratan Yob**" by **The Unnatu-**

ral *Seven* from 1951, complete with exhaustive mouth-trumpet and bent-strings not that dissimilar to the music of *The Contortions*. The LP is topped off with complete madness in Slim Gaillard's *Peruvians' "Soony Roony."* Slim has to be the most unappreciated genius of California's musical history, combining dada nonsense and bebop with everything he perceived in his environment, from cement mixers to Mexican radio. Another comedy find was the very funky LP *Bill Cosby Is Not Himself Anymore*. Cosby does some hilarious impressions of James Brown, Isaac Hayes, and Barry White, augmented by some demented lyrics: "I remember wanting to take a brick, and just throw it dead in your back, as you were walking away with your head held high, that's what I remember about love."

A test-pressing enigma fell into my hands at "Records" after diggin' through a box filled with 30-year-old dust. I never expect too much from test-pressing LPs, but these grooves contained beautiful, cathartic jazz filled to the brim with atonal blue notes. The only clue I had at figuring out who the hell played on this thing was "Columbia Records - 1974." I've done plenty of homework, and this LP is so much better than anything Columbia released in '74. This will most likely remain a mystery to me for some time. "Records" also provided me with a booklet of home-recorded 78 rpm acetate discs from the late '40s. The one labeled "4 Generations" contains interviews with all 4 generations of a family (I should really try to find this family and give them these discs). Another highlight is some home-recordings of the Grand Ole Opry radio show. I never heard a scratchier record.

At the minute I walked into *Brook's Novelty Antiques & Records in Old Sacramento*, "the most over-priced record store in America," the worker told me spontaneously that they were having a 40% off sale all week in honor of the 40th



anniversary of *Sgt. Pepper's*. I dug a bit, bought some shit and neurotically came back the next day, stoked to find a stained and scratched-to-hell copy of *Porter Wagoner's Confession's of a Broken Man*. The actual record was stepped on and almost destroyed, an accurate reflection of the sub-depressed content of the LP. I wouldn't want it any other way — "How Far Down Can I Go?"

A trip to *Yuba City* and *Marysville* brought me a few joyous interactions with old ladies hawking records for 25 cents and

cassettes for 10 cents. There are some nice thrifting spots to hit up here if you've got the cassette bug, which was planted in me after hearing *Jacob Smigel's* wonderful *Eavesdrop: A Wealth of Found Sound* last year. I thought I had discovered a covert government recording when I found a tape labeled *6/27/94 NSA CONF CALL (A & B)* in a strange case featuring the title *Future Trends of the '90s*, but it was just a conference call pimpin' this pyramid scheme, with the curator's voice sounding mysteriously noisy and indiscernible. I even found another cassette oddity in the same "genre" — *The 900 Number Business. The Opportunity of The '90s*.

There is a whole world of cassette culture available to us now during this "golden age" of cassette access. I've found everything from 13-year-old girls freestyle-rappin' into a boombox, labeled *My Secret Diary - December*, to ridiculous, typical finds like "A friend recently shared this tape with me. I found it intriguing. I would love to hear your thoughts about it...." You can easily guess where that one was going. During my summer trip to *San Diego*, I even found a recorded interview, conducted by the city's public defender's office, about a murder case. The cover simply contains a photo of a curly-haired, overweight woman with her eyes closed, wearing a nice clash of casual, pastel attire.

With cassettes on my mind, I paid my second visit to a Vietnamese music store called *Bon Phoauc* in the City Heights area of *San Diego*. I had been burned by the CDs in this place before but was impressed with my previous tape finds. The store has two circular bins, each three feet in diameter, filled about a foot deep with cassettes. I was blindly selecting items based on their covers, dropped \$20 for 8 tapes, mostly in the "Truoc Nam 1975" series, and was not at all disappointed. Most of the "Truoc Nam" tapes are strange, ecstatic musicals, combining dialogue, laughter, animal imitations, odd sounds resembling broken glass, and music embracing many different "popular" styles. A tape of 1980s *Cambodian Music* is exceptional, in the style of *Sublime Frequencies' Cambodian Cassette Archives*, and includes a hip cover of "Black Magic Woman." One tape released in 1994, *Tay Sung Ba Vang 9999*, has some very pumpin' jams of *Ennio Morricone* classics, just as good as the stuff found on *Trikont's Ho! Roady Music from Vietnam 2000*. I hear *Tijuana* has a very cool record store, but I didn't make it down there this time around.

The *San Diego* trip brought me back to my favorite record store in the world, *Folk Arts Rare Records*, owned by the ambitious folk musicologist *Lou Curtiss*. I will always be awed by the CDR *Lou* gave me last year, of all the known, early 78 rpm and radio recordings of a country duo with unreal harmonies and yodels, *The Dezurik Sisters*, impossible recordings to find. If you pick *Lou's* brain, he's full of stories about folk music. This time around, he told me about seeing *Lefty Frizzell* and *Maddox Brothers & Rose* live at a *San Diego* bar when he was 14-years old — "times were different back then." He also rapped about a dirty joke conference he organized in the late '70s with *Tom Waits*, *Glenn Ohrlin*, *Utah Phillips* and others. He told me that *J.E. Mainer* is still alive, over 100 years old, and living in some town in *Wisconsin*. During my previous visits, he had told me about bluesmen traveling the South in the late '20s and early '30s — they would find

out which artist was “hot” when they arrived in a town, and then claim to be that artist and play in their style. So **Big Bill** had a pretty good **Blind Lemon** impression and vice-versa; it’s all about the money, baby. I told him that my true loves were the eccentric and ecstatic artists: **Gus Cannon**, **Joseph Spence**, **Charlie Feathers**, etc., and he told me to seek out the **Three Shiftless Skunks** and **Herman the Hermit**, an eccentric who used to play in **The Coon Hunters**, stuff you can only really find on 78. Herman was an anomaly because he was a long-haired, bearded fellow within the 1930s Western swing scene, and his music was similar to that of **Harry McClintock**, but more “out there.” At Folk Arts, I picked up **Porter Wagoner**’s brilliant *The Bottom of the Bottle* and about 40 78 rpm sides of bootleg “party” records from the 1930s on **Good-Humor Records**, most notably the enigmatic and really nasty “Dr. Shit” and **Ukulele Ike**’s “I’m Going to Give It to Mary With Love.” Other sides of note are “Feelum Hotel,” “All the Horsemen Knew Her” and “Guy That Put the Dix in Dixie.”

Davis musician **Doug Kauffman** has been playing some old Cajun recordings for me lately, and it is a very rich, musical culture I know barely anything about. I’ve been achin’ to

with footage of a man pulling out his own tooth with pliers at a barbeque party. He spits, smiles, and then asks, “Is there any beer left?” Check out folkstreams.net for an exceptional selection of fascinating documentaries on traditional folk music and culture. I’ve just started to scratch its rich surface.

As a disclaimer, this remarkable milieu might depress you, as you’ll soon realize that America is now an uber-homogenized Starbucks/Direct TV/shitty music-scape and no longer a nation as rich in its cultural differences. But things change and traditions fade, and with that can come some splendid surprises in what you’ll find within people’s souls. The creative output of the music of our region consistently impresses me. Seeing my

local favorites **Keith Cary** and **Doug Kauffman** perform in the Davis **Bomb Shelter** this summer was a sheer joy. I enjoyed the new **Monsters of Rock** CD by

Davis’ own **Ledgent** more than any of the many **Jandek** releases that came out this year. I’m highly anticipating the new record from Sacramento’s prolific psych-explorer **Art Lessing** and the upcoming deluge by Sac’s current creative “how the fuck does he do it” beacon, **Faulouah**, a double LP coming out on **Weird Forest** and a CD on **Holy Mountain!**

While being obsessed by my summer music hunt, I regret not listening to the radio enough: **KDVS 90.3 FM**, **KJAY 1430 AM** (Sacramento’s **Hmong** radio), and **KDRT 101.5 FM**, the sacred triad known as “the radio” in my world. My experience DJing for **KDRT** led me to discover the **Country Gospel Singers**, out of **Woodland** and the surrounding space, who perform live on **DCTV** in Davis every other Wednesday night. The Singers are an octet straight outta the cream-of-the-crop, thrift store, country gospel LP aesthetic (think: the best of the 1970s era, “weird,” “boring” Christian LP lot that currently can very easily be found “secondhand”). The group is almost entirely elderly, with the exception of a Mexican American gentleman who plays the accordion. Please don’t get turned off by this group’s abundant “Jesus talk.” They’re



explore this music more — the burning souls of **Blind Uncle Gaspard**, **Dennis McGee**, **Sady Courville**, **Joe**, **Cleoma Falcoln**, and many others, especially the recordings **Alan Lomax** made in 1934 during his first solo expedition into rural Louisiana. I did find a cheap VHS copy of **Les Blank**’s *Spend It All* recently, which is a vivid film about the Cajun culture of southwest Louisiana circa 1970. The film climaxes



super-friendly, genuine, caring people, and they sure know how to bring the soul. They remarkably all take turns singing different numbers, and some of the results are beyond explanation. You'll hear vocals with an Appalachian touch, not that unlike the style of coal-mining ballads. You'll frequently hear singing that is off key, delivering the essence of what makes some great music beyond description — to fully believe and engage in your feeling, to the point where the nit-picky results no longer matter.



I recently read the fascinating book *Workin' Man Blues: A History of Country Music in California* by Gerald W. Haslam, which mentions the Plainfield Station as a local honky-tonk venue in the '50s that hosted Billy Jack Wills and other local acts. With the book on my mind, I patiently dug through the sometimes hit/mostly miss "folk" section of the KDVS vinyl stacks, looking for some gems. The ultimate find came from a cheesy-looking Merle Travis LP from 1986 on the CMH label entitled *Rough, Rowdy, and Blue*. Everything I had previously heard on that label was way too over-produced for my tastes, but not this one! On these grooves the legendary country songwriter sounds half-drunk and picks some really loose blues, with nothing on his nonchalant mind but the basics: whiskey, women and water.

On that note, my new roommates just introduced me to Hank Williams' "Cool Water," written by Bob Nolan, and we all agree that nothing touches it — "Dan's feet are sore, he's yearning for, just one thing more, than water."

I took a trip to Fallon, Nev. to see Sacramento's wonderful Alkali Flats perform at the Overland Hotel and Saloon, got good and drunk, and loved every minute of it. Fallon is

blessed with a low-power classic country radio station, KHWG 750 AM, providing the town with a steady dose of the two Hanks — Williams and Thompson. Fallon also satiated my guilty pleasure of slightly odd "vintage vinyl Jesus records," but I don't need to burden you with any more elaborations on this subject. On the way back home, I stopped in Reno "8-track" City and found an adequate selection of 25 cent records and 8-tracks at thrift stores. I paid a visit to Recycled Records and raided the roots. I found the rare Folkways LP, Pete Steele: *Banjo Tunes and Songs*, there for \$8, labeled "Pre Type O' Negative" by a store employee, a joke that was on them because this record is fuckin' splendid. The Kentuckian Steele tells the story of his first banjo — "a squirrel hide made the head..." I initially heard a version of his "Last Pay Day at Coal Creek" recorded by Lomax on Yazoo's Kentucky Mountain Music box set, and it has always moved me more than anything else.

I paid a visit to Mill Valley's legendary Village Records, a remarkable vinyl-hawker institution of the past 40-plus years, which will be closing its doors after the month of September (another store done gone). I fiendishly looked through every country/folk LP and found some nice gems, most notably Ric Masten's *Twelve String Sermons*, a '60s folk, DIY private press, anti-war, raw, cynical gem. I love his dig on the "industry" on "The Protest Biz" — "You wanta reach the people, don't you, and stop the war, and help the poor niggers, don't ya? ... I'll make you rich and famous, ya dirty commie." Another strange private-press find was *The Arnie Chuckel Show*. The LP was essentially an advertisement for a 1970s one-man vaudeville show. Arnie did it all: country, pop, '50s rock, old tyme, vocals, and he even put his home number on the jacket, in case you wanted to contact him to play your favorite hotel bar around the Minneapolis, Minn. area. The good news is that Village Records is passing away in high fashion — KDVS alum DJ Shadow will be DJing there EVERY SINGLE DAY in September, only spinning records that are on the store's shelves! Ahhhh... I think you should pay the store a visit.

Somewhere along this hot mess, I picked up some other wonderful recordings, but the question of "where did I get these?" can only be answered in a haze of forgetfulness. When you wake up every morning with records on your mind, your memory can take a hit. A recent favorite is the LP *The Staple Singers' Good News*, released on Creed Records in 1973, easily their best album I've heard. I recommend this one to fans of the deep moans and reverb-drenched guitar hysteria of Rev. Charlie Jackson, Rev. Utah Smith, and Rev. Louis Overstreet. Somewhere I found a hilarious, funky, public-service-announcement LP released by the U.S. Marine Corps, called *This Is It! Rides Again!*, complete with moog and all. I've been diggin' on the Dave Dudley-esqe trucker-fuzz 8-track, Jack Reno's *I'm a Good Man in a Bad Frame of Mind* "looking for a good time," but unfortunately this became a casualty to old age and wear and tear. These things always break my heart.

If you actually read this, and care to chat about nerdy shit, feel free to e-mail me at Brendan@kdvs.org. Otherwise, I'll see you on the floor, by the record bins.

Brendan hosts "The Raw Mess Around" every Sunday from 3 to 5 p.m.

Prelude to a National Championship

by Marvin Dinozo

Autumnal salutations, boys and girls! I hope everyone managed to find their shelter from the unforgiving summer heat. This summer has gone by fast as the heat and typical nature of college has melted the hours down to kickoff for the next school year. There has not been much activity all summer long with any actual sports on the KDVS airwaves; however, there is a lot of action in preparing for the upcoming season. Looking for potential sponsorships, speaking to the UC Davis Athletics department, and gathering my wits to broadcast a wider variety of games have been keeping me in a puddle of my own summer sweat.

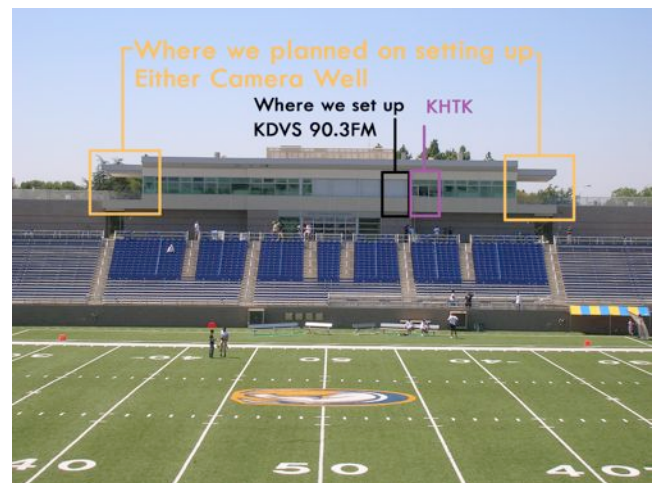


The calm on the playing field has given me a lot of time to think on the sidelines. My ascension into the Sports Director ranks coincides with a self-described “New Era” of UC Davis Athletics. While UC Davis team sports is still a virgin to the idea of Division I playoff eligibility, it is not an abstract thought to imagine a National Champion label attached to any of our fine athletic squads, special proper recognition to Derek Moore, the Pac-10 wrestler of the year, and first student-athlete to achieve the label of Division I National Champion. The vehicle to get to a NCAA National Championship is certainly not a one-wheeled jalopy with cement bricks for the other three wheels. There is a level of support that a successful athletic program must have in order to be even considered a greater program than the sum of its parts.

First of all, a school of nearly 30,000 students should not have any trouble filling the stands for most of its events. To compare, the University of Illinois in Champaign, Ill. boasts an undergrad student population of about 30,000, and the city of Champaign, Ill. has around 67,000 people. In women’s

basketball last year, the Fighting Illini averaged 1,849 people each game, while UC Davis managed about 511; Illinois finished with a record of 19-13 and UC Davis had a record of 13-16. The argument can be made that Champaign is considered the flagship University of Illinois, while UC Davis has to compete with the likes of Los Angeles, Berkeley, and even Santa Barbara. Within the city of Davis, with so much pride, its own wiki page and a satellite presence of expanding communities in Woodland, Winters and West Sacramento, there exists a strong community that can contribute to the athletics program which would bolster any student support.

The local community sprouts many talented athletic and academic individuals. It should be high on UC Davis’ lists of interests to entice more of its native sons and daughters to become a part of the UC Davis fabric. This task should be easier with a national reputation academically and even more so now with playoff eligibility and possibly more athletic scholarships to offer. I commend UC Davis in getting Sule Anibaba, a Davis High graduate, to continue his academic and soccer pursuits here in Davis. Anibaba has greatly contributed to the budding success of the men’s soccer team here. There is a great cause to root for in Davis on the same level as endangered bacteria, toads and Mother Earth, and that is the numerous athletic squads participating in Division I play for the first time.



As for broadcasting sports on the radio, I have gotten a little taste of that while providing the color commentary alongside Andrew Tomskey’s play-by-play in the first football game in the New Era at Aggie Stadium against Western Washington University on Sept. 1. Everyone has apprehensions to doing things for the first time, and broadcasting football was no different. I

S P O R T S

had just come off of a midterm in my Engineering 17 Circuits Summer Session II class and my first recorded interview with the Aggie football head coach Bob Biggs, all of this occurred within three hours on Friday, a day before the game. In addition to preparing for the actual game, I had to study, prepare ideas and questions for the Bob Biggs interview, and settle the sound engineering for the broadcast (special thanks to Matias Godinez, who engineered a great game in Studio B that day, free of any technical errors or glitches).

A broadcast is just like any midterm or final exam as all of them call for great preparation beforehand and a strong attention to detail. That does not get emphasized enough with all the points missed on not following instructions during the act. I prepared for the game by reading up on what the mass media was saying, trying to live in the hype without getting caught up in any of it. Watching broadcasts of preseason football and baseball helped me get a feel for what was required of the color commentator and hear what is appropriate.

Just being able to broadcast this game and the other home football games was a pretty big crapshoot, requiring many pieces to fall in the right places. Heading into the season, there was a lot of sentiment that KDVS was not going to cover football at all. As the summer progressed, I realized how important it is to have a student presence in broadcasting UC Davis sports, especially in continuing a tradition of athletics on KDVS.

Originally, the plan to broadcast football would require us to set up shop in the camera wells to the left or right of the press box. We would have had to use a wireless phone to transmit the game to the studio; this would not be as clear as using the transportable Vector machine which uses a solid landline phone to establish a connection to the studio. To my surprise, when I arrived on game day in the press box, Mike Robles, the head of Media Relations and the overseer of the football press box, told me I could set up within the home radio booth, next to KHTK, right over the 50-yard line. Luckily I brought the Vector machine too. It was very fortunate that we were able to broadcast indoors in the press box as it was a characteristically blistering Davis day.

When it was time to hear Matias' countdown from the studio to go live for the first time this year, I felt really good about being a part of this New Era. While the Aggies were not winners on a forgettable 28-21 loss to the Division II WWU Vikings, I will always remember the first time going on air and throwing my ideas on what I was seeing out there for everyone to digest. It may take a while for a special parade around



Davis Football

on KDVS 90.3 FM and KDVS.org

Date	Opponent	Pregame Show
Sat 9/1/07	vs. Western Washington	11:30 AM PT
Sat 9/22/07	vs. Northeastern	1:00 PM PT
Sat 9/29/07	@ San Jose State	12:30 PM PT
Sat 10/13/07	vs. Cal Poly	1:00 PM PT
Sat 10/27/07	vs. South Dakota State	1:30 PM PT
Sat 11/03/07	@ Sacramento State (Causeway Classic)	1:30 PM PT

All games & times subject to change

Downtown Davis for those wearing the Aggie Blue and Gold, but to be able to say that I was at the beginning of the ride to a National Championship is just as special as being there to see a National Championship banner raised to the rafters of the ARC Pavilion, a flag raised from a lighted Dobbins Field or La Rue Field, or at least a special mention painted on a UC Davis bike circle. It is going to take a lot more than talented athletes to get there, and it all starts with strong student support and community involvement.

Take part in the New Era and come out to all the sporting events, especially the events covered by us, and do not forget to bring a radio tuned to KDVS 90.3 FM while attending the game. We will be taking down the eight-second broadcast delay so all of the live action is really *live action!*

Marvin hosts "Aggie Talk" every Tuesday evening from 7 to 8 p.m. He can be reached at sports@kdvs.org.

UC Davis Women's Basketball on KDVS

Date	Opponent	Pregame
Thu 11/1/07	vs. Humboldt State	6:45PM PT
Mon 11/5/07	vs. Concordia (Ore.) Univ.	6:45PM PT
Sun 11/11/07	vs. Sacramento State	1:45PM PT
Rainbow Wahine Classic, University of Hawaii		
Fri 11/16/07	@ Northern Arizona	12:45PM PT
Sat 11/17/07	@ Univ. of Hawaii	4:45PM PT
Sun 11/18/07	@ Univ. of Washington	12:45PM PT
Tue 11/27/07	vs. Portland State	6:45PM PT
Sun 12/2/07	@ Stanford University	1:45PM PT
Thu 12/6/07	vs. Gonzaga University	6:45PM PT
Sun 12/9/07	@ Arizona State	12:45PM PT
Mon 12/17/07	vs. Saint Mary's	5:45PM PT

Sunday, Sept. 9, 2007

As I walked through the gate that separates Slater's Court from the Amtrak station I noticed two guys near bikes with bikes attached to carts. One of them asked me if I knew of any place they could find some herbal medicinals for the head. I told them of a spot in Central Park where they could probably luck out in this way. I was going there myself and got there slightly before them. I noticed that a crowd of around 12 people, which included a few noisy and argumentative cheap alcohol-drinkers, were at the very spot I had directed these bike-riders to.

The two bike-riders, Eric and Robert, were riding 10 miles for each American military person who's been killed in Iraq. I went farther into the park because the noise the drunks were making got on my nerves and I saw a lady, Kate, whom I sometimes philosophize with. At a certain point I was able to acquire herbal medicinals myself, and I told the bike-riders-for-peace that I could help them out in their pursuit if we went to a part of the park farther away from the local yokels. So we did that and "communed" with nature and conversed.

They were riding their bikes throughout the western United States and had been shot at in Arizona and Idaho. They thought the eastern U.S. was too crowded to ride through. Robert thought that America's troops were too concentrated in Iraq and that Vladimir Putin, former head of the KGB, was a possible formidable adversary for the U.S. They have been riding 10 miles per person killed for a few years. They had cardboard signs on the backs of their bike trailers that indicated this.

It was neat to conduct an act of civil disobedience with these guys who were acting on their ideals in a world where so many people are just into acquiring new factory-made material possessions as their primary focus.

—David D. Young

R A N D O M

Bright harvest mellotron whaler
exasperation-picnic shows some thing
here i suppose. Likelyhood entourage
runs the course of normal science/
ending up expedient. Tremulous
crestfallen knight of the luminous
entity goes up to an existence,
excitingly persistent.

Saturday, Aug. 18,
2007 | untitled.

Wednesday, Aug. 15, 2007 | fat SUV owners

cilantro brooder dialogue;
quietude harness keeps harmony locked.
pedro the patron blatantly
takes a toke in front
of the sargeant.

phased waste crazed
malificent stagedive anecdote remarkable
pilot pirate practiced wracked-out

language poetry sailor-man;
& he pops the various questions
so very frequently & Salvador
dali comes out of the woodwork-
he looks 2B a tomcat

ya fat urban-gentry SUV owner!!!
mal kennedy comes out of the
junkhouse looking for chiva;
rotund overeaters shake it.

Words and art by
David D. Young

Out of Order Comix

by DJ Klinger

DJ Klinger has now started drawing autobiographical comix about being a record geek, coffee enthusiast, and altogether nerd. Below are a few samplings of her work, including a clip from her trip to Oregon in August. For more comix, please go to outoforderrecords.com/comix. Stay tuned for some exclusive comix in the next issue of KDViatiOnS!



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Tony Todd (Candyman)

Hosted by:

Mr. Lobo & The Queen of Trash

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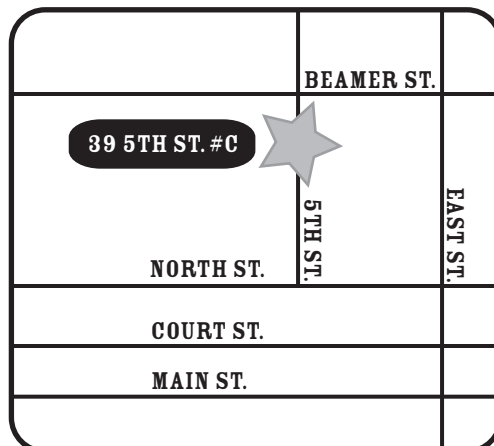
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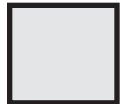
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1. Jennifer Gentle – *The Midnight Room* (Sub Pop)
2. The Intelligence – "Message of Love"/"Leopard Skin Pill Box Hat" (Lo-Fi/Disorder)
3. Pangaea – *A Burden Of Pillows* (Grizzly Music Collective)
4. VIA – *So Cold?* (Unsanctified Mid-80s Sacramento Garage) (Frankie)
5. Au – Au (Desipus)
6. Pink Reason – *By a Thread* (Trick Knee Productions)
7. The Flying Lullabachers – *Destroy All Music: Revised* (ugExplode/Skin Graft)
8. Punice – *Pebbles* (Soft Abuse)
9. Jake Mann – *Daytime Ghost* (Crossbill)
10. Karl Blau – *Dance POSITIVE* (Marriage)
11. Montag – *Going Places* (Carpark)
12. Electrolane – *No Shouts No Calls* (Too Pure)
13. Architecture in Helsinki – *Heart & Races* (Polyvinyl)
14. David Copperfuck – *Chalet Chalet EP* (Party Turtle)
15. VIA – *Messiah's #103: D.I.Y. 77-81, Midlands 1* (Hyped 2 Death)
16. Black Mith Super Rainbow – *Dandelion Gun* (Graveface)
17. The New Breed – *The New Breed Wants You!* (Frankie)
18. VIA – *Thai Pop Spectacular 1960s-1980s* (Sublime Frequencies)
19. xNOBQx – *Sunshine of Your Love* (Siltbreeze)
20. Grouper – *Wide* (Weird Forest)
21. Tickle Feather/Bermuda Triangles – *Split EP* (CNP)
22. His Electro Blue Voice – *Fog* (S-S)
23. T.V. Cochrane – *1: Township of Cecil* (self-released)
24. Tabor Tagora – *Calice* (self-released)
25. Catholic Boys – *Dead Ball* (Trick Knee Productions)
26. Pissed Jeans – *Hope for Men* (Sub Pop)
27. My Teenage Slide – *Ears Like Golden Bats* (Bersalmed)
28. Blank Dogs – *The Doxell Fire* (Sweet Rot)
29. Arthur & Yu – *In Camera* (Hardly Art)
30. Dappled Cities – *Granddance* (Dangerbird)
31. Blanketship – *Music with a Message* (Gigante Sound)
32. VIA – *Fat Getting II* (Scenery Audio Archive)
33. Est Siall – *Seeing Things* (Meds)
34. Elrick – *Feeders of Ravens* (Not Not Fun)
35. Plants – *Photosynthesis* (Strange Attractors Audio House)
36. Shearing Pin/Silver Daggers – *Split EP* (Arbor)
37. El Jesus de Magico – *Funeral Home Sessions* (Columbus Discount)
38. Night Wounds – *Allergic to Heat* (Corleone)
39. Mountains and Rainbows – "Knock Me Out/Indian" (Cass)
40. Abe Vigoda – "Animal Ghosts"/"All Night and Day" (Post Present Medium)
41. Lightning Dust – *Lightning Dust* (Lagwagon)
42. Ex-Coraine – *Esta Guerra* (Siltbreeze)
43. Maserati – *Inventions for the New Season* (Temporary Residence Ltd.)
44. The Shaky Hands – *The Shaky Hands* (Holocene Music/10)
45. Tyeb/Chewu – *Split EP* (S-S)
46. Fool Food/Casalone for the Painfully Alone – "Hysterical"/"It's a Crime" (Oedipus)
47. VIA – *Melan: Thai Country Groove from Isan Vol. 2* (Sublime Frequencies)
48. VIA – *PDX Pop Now 2007* (PDX-Pop Now!)
49. The Brunelles – *Structure & Cosmetics* (Sub Pop)
50. The Dietbaries – *101 Tambourines* (HappyParts)
51. Je Suis France – *African Majik* (Antenna Farm)
52. The Boggs – *Forts* (Gigantic)
53. Melric – *Grow Up and Blow Away* (Lael Gang)
54. Bad Brains – *Build a Nation* (Megadome)
55. Ransom-on-run – *Behold Secret Kingdoms* (Release the Bats)
56. Fursaxa – *Maidenstone EP* (Mount Saint Mountain)
57. Haunted George – *File O' Meat* (Hook or Crook)
58. Harvest Moon Society – *Good Day Every Day* (Grizzly Music Collective)
59. Cocunut Coolcuts – "The Spinaurnd"/"Swim" (Heads Up)
60. Fly! Fly! Fly! Fly! Fly! – *Self Rule* (Fire & Flux)
61. Mudray – *Hungry Ghosts: These Songs Are Doors* (Not Not Fun)
62. VIA – *Ponies in a Stable* (Don't Stop Believin')
63. A Sunny Day in Glasgow – *Tout New Age* (Nolmut)
64. Fackums – *Alien Native* (Siltbreeze)
65. TV Ghost – "Atomic Rain"/"Bird F'n" (Die Stasi)
66. U.S. Girls – *July 2007 tour CDR* (self-released)
67. New Flesh – "Dog"/"Memory Scrap" (Terra Firma/Human Conduct)
68. Bob Burns and the Breakups – *Terminal Breakdown* (Gearhead)
69. Sick-E's – *Marbird* (Square Wave)
70. Buildings Breeding – *Beesing* (Bearded Beauty)
71. They Shoot Horses, Don't They? – *Pick Up Sticks* (Kill Rock Stars)
72. Subtle Turnips – *Discography So Far CDR* (self-released)
73. Instant Automators – *Another Wasted Sunday Afternoon* (Hyped 2 Death)
74. The Builders and the Butchers – *The Builders and the Butchers* (Blacken County)
75. Boris feat. Michio Kurihara – *Rainbow* (Drag City)
76. Dan Deacon – *Spideeman of the Rings* (Carpark)
77. Department of Eagles – *Cold Nose* (Isola)
78. Caribou – *Melody Day* (Merge)
79. Finnroll – *Ur Jordens Djup* (Century Media)
80. Mostly Bears – *Mostly Bears* (Fanzahn)
81. Cinematic Orchestra – *Ma Fleur* (Domino)
82. Apparel – *Walls* (Shitkatapult)
83. Peel – *Peel* (Peel-A-Boo)
84. The Blow – *Poor Ain: Love Songs (and Remixes)* (K)
85. The Narrator – *All That Is the Wall* (Flameshow)
86. Baby Geko/Soft Shoulder – *Split 7-inch* (Gigango/Macro-Eden/Robothouse)
87. Jacob Smigel – *New Mexico* (self-released)
88. Hue Blanc's Joyless Ones – *Fat Accompl* (self-released)
89. Bad Trips – *Bad Trips* (RockleShip)
90. Mirah and Spectralone International – *Share This Place* (K)
- 90.3 Little Claw/Michael Yumlers – *Split EP* (K)

KDVS 90.3 FM FALL SCHEDULE

STREAM LIVE OR ARCHIVED
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= freeform music



= public affairs

16

	SUNDAY	MONDAY	TUESDAY
midnight	Punk Roge & Riot "Neonate (Under Distress)" New and old punk	Wesley Dodds "This Vicious Cabaret" British rock alt w/ DJ Kiwi & MC Serpico "What Do Babies Eat?" Eclectic	David D. Young "Upper Realm Shrieks: Music & Words" Eclectic music, poetry
3 a.m.	Miss Molly "Scutwork" Eclectic	Kool-Laid "Music You Flavor" Hip-hop	D Money & DJ Sweetbutter "Walk with Me" Hip-hop, funk
6 a.m.	Superhips "First Woman Cannibal" Eclectic	DJ Kristian "Are You Being Served" Eclectic	Charmin Ultra! & Pari "Weirdo Begeirdo's Kidz Corner" Eclectic
9 a.m.	Bobby H & Mr. T "Songs of Praise Gospel Program" Gospel	Corey O "Organic Vinyl" Eclectic	Kirstin Sanford & Justin Jackson "This Week in Science"
noon	Bernard & Bez Benson "In Focus/Perspective" Religious talk and music	France "It's About You"	DJ Dan "Full Disclosure" Eclectic
3 p.m.	Gary B. Goode "The New Island Radio Café" Hawai'ian, reggae, Latino alt w/ Mindy Steuer "Cross Cultural Currents" International, reggae	Mr. Glass "Good Good" Nu jazz, downtempo, funk, hip-hop, soul	"Democracy Now"
6 p.m.	Papa Wheelie "Radio Wadada" Reggae	Clara "The Weather Report" Eclectic	Roxanne "The Sound and the Fury" Eclectic alt w/ Dep. Boomer "Erik's Aural Extravaganza" Eclectic
9 p.m.	Brendan "The Raw Mess Around" Eclectic	DJ Blonde & DJ Ophelia Forealia "Math Robot" Electronic	Kid Courageous & Tigerlily "The Periodic Table of Fun" Indie, electro, French pop
midnight	Brian Ang "Farewell Transmission" Folk, in-studio guests	"Free Speech Radio News"	"Free Speech Radio News"
	Emily "The Treehouse" Rock 'n' roll fun	KDVS Public Affairs	Kendra Johnson, Rory O'Dwyer et al. "Local Dirt"
	JD Esq. & Angel Child "Front Porch Blues Show" Old and new blues	Maggie Cat "The Cat's Meow" Rock, folk, indie	"KDVS Radio Theatre" Radio plays
	Tim Matranga "Kicksville 29BC" Pysch, soul, garage	Andy "The Lewd Dance" Eclectic	"Aggie Talk" UCD sports talk
		Oddy "Dark Continent" Garage, indie alt w/ Klinger "Live in the Warzone" power pop	Mr. Mick Mucus "The Chicken Years" Rock, punk, hardcore
		DJ Rick "Art for Spastics"	Scott Soriano "The Rebel Kind" Eclectic

"When I got the music, I got a place to go!"

—Rancid

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

DJ Lulu "Double Entendres" Eclectic	The Chocolate Factory & Mr. Navils "After Hours" Eclectic	Arioch "Pure Apocolypse" Metal, dark ambient	Blasphemer & Scarecrow "Raise the Dead" Metal, grindcore
Rev. Duncan & Prof. Corrigan "The Listening Room" Eclectic	DJ Kelp "Coral Bits" Eclectic	DJ Del "A.M.s with A.M." Eclectic	James & Raina "Last Call" Eclectic
Gabriel "Sonic Noise" Eclectic	Androidikas "The Milky Chai Brigade" Eclectic	Mark "Mark's Madness" Eclectic	Totchii Mint "The Obsidian Ocean" Eclectic
Giorgio "Spoken Borders" Hip-hop, spoken word	DJ Kitsune "Angry Fruit Salad" Rock, folk, jazz	DJ Tangosaurus Rex "Eclectricity" Electronic, reggae, jazz, hip-hop	Big Dave "Buried Alive in the Blues" Blues, folk
KDVS Public Affairs	KDVS Public Affairs	Jessica "Neoism"	Bill Wagman alt w/ Robyne Fawx "The Saturday Morning Folk Show" Folk
Woolsey "Elementary School" alt w/ Jason & Kernel "The Internet" Electronic Eclectic	DJ Mon-Star "Mr. Monster & Friends" Eclectic	The Lawnmower Man "Beyond Cyberspace" Electronic, rock, experimental	DJ Markuss & Tessa Mae "The Prog Rock Palace" Rock, jazz
Corey "Ghettoblaster Supreme" Dance, electronic	Paul Webb "Hammer Down Sub-Atomic Pound" Hip-hop, jazz, rock	DJ Brenda "Sin Fronteras, Without Borders" Latino, folkloric, rock	Mario "Bluesthang" alt w/ BJ "BJ's Big Bag of Blues & Jazz" Blues, jazz
The Flower Vato "Tripping with..." Pysch, experimental	DJ End-Stop "(Life Is) Full of Possibilities" Indie pop, folk, electro	DJ Haggis "The Deep End" Rock, indie, electronic	Gil Medovoy "Crossing Continents" International
Andy Jones "Dr. Andy's Poetry & Technology Hour"	Douglas Everett "Radio Parallax"	Ron Glick & Richard Estes "Speaking in Tongues"	Mr. Frankly "Let's Be Frank" Eclectic alt w/ Jeffrey Fekete "Today's Aberrations, Tomorrow's Fashion" Eclectic
DJ Mucky "Bear Is Driving Car" Eclectic, experimental	Todd "Hometown Atrocities" Rock, pop, eclectic alt w/ Ryan "California Police State" Rock, folk, electronic	Michael Leahy "Cool As Folk" Singer-songwriters	Trotsky "Crimson Airwavez" Punk, thrash, hardcore
Chris Killimanjaro "Post-chastity Blues" Experimental beans	Megan "Chicks & Cars" Rock, psych, folk	DJ Robb Dogg "Chill Out & Die" Metal, hardcore	"The Joe Frank Show" Crazy narratives
Dog Tones "Thee Funk Terminal" Hip-hop, funk, soul, jazz	Fuzzbox Flynn "C.O.D.E." Psych, electronic "Live in Studio A" Live bands	Pirate & Blasphemer "Crank Call Your Grandma" Metal, punk, hardcore	

SUNDAY

Midnight – 2 a.m.

PUNK ROGE & RIOT

“Neonate (Under Distress)”

—Punk, hardcore, oi

Chaotically good music mixed with political, social and local punk talk as well as shows, tickets and events you don't want to miss

2 – 4 a.m.

MISS MOLLY

“Scutwork”

—Eclectic

A show incorporating multiple genres of music

4 – 6 a.m.

SUPERHIPS

“First Woman Cannibal”

—Eclectic

6 – 8 a.m.

BOBBY H & DJ MR. T

“Songs of Praise Gospel Program”

—Gospel

Traditional and contemporary gospel music

8 – 10 a.m.

BERNARD & BEZ BENSON

“In Focus/Perspective”

—Religious talk show, music

Solving problems of students and the community, Christian music of various genres

10 a.m. – 1 p.m.

GARY B. GOODE

“The New Island Radio Café”

—Reggae, Latino, Hawai’ian, ska Latin music (salsa, cumbia, etc.), Hawai’ian music (mele, traditional, slack key guitar), Jamaican, other Caribbean and African

Alternating w/

MINDY STEUER

“Cross Cultural Currents”

—International, reggae

Reggae and African music

1 – 3 p.m.

PAPA WHEELIE

“Radio Wadada”

—Reggae

A conscious reggae session featuring reggae (old and new) dub and dancehall

3 – 5 p.m.

BRENDAN

“The Raw Mess Around”

—Eclectic

Programs that unite widely different musical styles around subject matter, sound, or experience of the artists

5 – 7 p.m.

BRIAN ANG

“Farewell Transmission”

—Blues, country, folk

Focuses on folk music and features in-studio guests for live per-

WANT TO KNOW MORE?

formances and interviews

7 – 8 p.m.

EMILY

“The Treehouse”

—Rock ‘n’ roll fun

This now lonely miscreant still sits in a treehouse and plays three surf/trash/beat, 66/77 punk, power pop, garage and girl groups galore for hackneyed troublemakers!

8 – 10 p.m.

JD ESQUIRE & ANGEL CHILD

“The Front Porch Blues Show”

—Blues

The first part of the program focuses on acoustic, delta, and early Chicago blues. The second part is a medley of contemporary blues.

10 p.m. – midnight

TIM MATRANGA

“Kicksville 29BC”

—Garage, soul, psych

Sets of choice raw soul and funk, ‘60s garage mayhem, psychosis, and lysergic psych excursions into the stratosphere

MONDAY

Midnight – 2 a.m.

WESLEY DODDS

“This Vicious Cabaret”

—British rock

A look across the pond at British music, including: British Invasion, psychedelia, metal, glam, punk, mod, goth, alternative, shoegaze and Brit-pop

Alternating w/

DJ KIWI & MC SERPICO

“What Do Babies Eat?”

—Eclectic

Erotic? I think not!

2 – 4 a.m.

KOOL-LAID

“Music You Flavor”

—Hip-hop

Urban hip-hop from 1978 to present

4 – 6 a.m.

DJ KRISTIAN

“Are You Being Served?”

—Eclectic

Amalgam of dense yet funky rock and jazz. Think Primal Scream meets *Bitches Brew* Miles and a little dub.

6 – 8:30 a.m.

COREY O

“Organic Vinyl”

—Eclectic

All vinyl, all the time

8:30 – 9:30 a.m.

FRANCE

“It’s About You”

—Public affairs

A show where expert guests discuss issues and events in order to assist the listener in defining their personal ethics and opinions

9:30 a.m. – noon

MR. GLASS

“Good Good”

—Hip-hop, electronic, jazz

Nu jazz, future soul, downtempo, funk, Afro-beat, Brazilian

Noon – 1 p.m.

AMY GOODMAN

“Democracy Now”

1 – 2:30 p.m.

CLARA

“The Weather Report”

—Eclectic

Residual and emergent sounds

2:30 – 4:30 p.m.

DJ OPHELIA FOREALIA & DJ BLONDE

“Math Robot”

—Electronic, rock

Enjoy good music and dance funky robot

4:30 – 5 p.m.

“Free Speech Radio News”

5 – 6 p.m.

KDVS Public Affairs

6 – 8 p.m.

MAGGIE CAT

“The Cat’s Meow”

—Eclectic, indie, feedg

The smart way to keep your music collection from stagnating

8 – 10 p.m.

ANDY

“The Lewd Dance”

—Eclectic, international

In this show music is not experienced through direct participation, but rather via the “official ear” of the DJ, who is him or herself the avatar of a larger collective... in bed

10 p.m. – midnight

DJ RICK

“Art for Spastics”

—Punk, experimental, weird punk

I play thee best in garage/scuzz-punk ineptitude, knuckle-dragging thug-rock of the lesser primates, highfalutin jackoffnoise, glitched-out electro booyar jamz and art-damaged skronkrawk

TUESDAY

Midnight – 3 a.m.

DAVID D. YOUNG

“Upper Realm Shrieks: Music & Words”

—Eclectic

A continuously evolving show with changing combinations of genres, mixing mainly bluegrass, blues, jazz and rock with occasional words and recited poetry

3 – 6 a.m.

DMONEY & DJ SWEETBUTTER

“Walk with Me”

—Hip-hop, funk

Follow us on a journey through an eclectic assortment of all things hip-hop

6 – 8:30 a.m.

CHARMIN ULTRA! & PARI

“Weirdo Begeirido’s Kidz Corner”

—Eclectic

International and eclectic goodness

8:30 – 9:30 a.m.

DR. KIRSTEN SANFORD & JUSTIN JACKSON

“This Week in Science”

—Public affairs

Detailing and discussing major issues in the sciences. From solar systems to microcosms, hear both cutting edge and controversial topics brought to an accessible level.

9:30 a.m. – noon

DJ Dan

“Full Disclosure”

—Eclectic

Mostly rock and a variety of other stuff

Noon – 1 p.m.

AMY GOODMAN

“Democracy Now”

1 – 2:30 p.m.

ROXANNE

“The Sound and the Fury”

—Eclectic

The captain is out to lunch and the sailors have taken over the ship

Alternating w/

DEPUTY BOOMER

“Erik’s Aural Extravaganza”

—Eclectic

Raw shit

2:30 – 4:30 p.m.

KID COURAGEOUS &

TIGERLILY

“The Periodic Table of Fun”

—Eclectic

We’re all about power-twee, indie-violence, and female empowerment

4:30 – 5 p.m.

“Free Speech Radio News”

5 – 6 p.m.

RORY O'DWYER, LUIS SIERRA

“Local Dirt”

—Public affairs

Inform, educates and inspires its listenership through interviews, current events and news about what’s growing on in our agriculture community

6 – 7 p.m.

“KDVS Radio Theatre”

—Radio plays

Original locally produced and classic audio plays

7 – 8 p.m.

“Aggie Talk”

—Sports

Discussing UC Davis athletics and bringing in-studio guests for interviews

8 – 9 p.m.

ODDY

“Dark Continent”

—Experimental, garage, indie A hot cup of coffee in your favorite thriftstore mug

Alternating w/

KLINGER

“Live in the Warzone”

—Punk, power pop, synth

Cheesy power pop, spazzy synth-punk and other obscure tunes to geek out to

9 – 11 p.m.

MR. MICK MUCUS

“The Chicken Years”

—Eclectic

Fun with sound

11 p.m. – midnight

SCOTT SORIANO

“The Rebel Kind”

—Eclectic

Obscure, odd, good and forgotten

WEDNESDAY

Midnight – 2 a.m.

DJ LULU

“Double Entendres”

—Eclectic

Various music to tickle your taste buds

2 – 4 a.m.

REV. DUNCAN & PROF. CORRIGAN

“The Listening Room”

—Eclectic

A collection of interesting sounds from different genres, mixing the smooth and funky with the rough and gritty

4 – 6 a.m.

GABRIEL

“Sonic Noise”

—Eclectic

All styles of independent rock are welcome

THEN GO TO KDVS.ORG!

6 – 8:30 a.m.
GIORGIO
 “Spoken Borders”
 —Hip-hop, spoken word
 Devoted to music in which the primary focus is lyrics

8:30 – 9:30 a.m.
KDVS Public Affairs

9:30 a.m. – noon
WOOLSEY
 “Elementary School”
 —Electronic
 Electronic lessons between recess and lunch
 Alternating w/
JASON & KERNEL
 “The Internet”
 —Eclectic

Noon – 1 p.m.
AMY GOODMAN
 “Democracy Now”

1 – 2:30 p.m.
COREY
 “Ghettoblaster Supreme”
 —Mash-ups, dance

2:30 – 4:30 p.m.
FLOWER VATO
 “Tripping with the Flower Vato”

4:30 – 5 p.m.
 “Free Speech Radio News”

5 – 6 p.m.
ANDY JONES
 “Dr. Andy’s Poetry & Technology Hour”
 —Public affairs
 Talk about poetry and technology with frequent guests

6 – 8 p.m.
DJ MUCKY
 “Bear Is Driving Car!”
 —Eclectic
 Big American Party! Everybody Disco Dancing!

8 – 10 p.m.
CHRIS KILLIMANJARO
 “Post-chastity Blues”
 —Experimental beans
 All along the Bible Belt

DOG TONES
 “Thee Funk Terminal”
 —Hip-hop, electronic, jazz, reggae
 Music to make your subwoofer howl!

THURSDAY

Midnight – 2 a.m.
THE CHOCOLATE FACTORY & MR. NAVILS
 “After Hours”
 —Eclectic
 FM radio never hurt this good

2 – 4 a.m.
DJ KELP
 “Coral Bits”
 —Eclectic
 A mixture of rock, pop and electronic music from Europe to America to Japan

4 – 6 a.m.
ANDROIDIKAS
 “The Milky Chai Brigade”
 —Eclectic
 Join us with a warm cup of keen mystery in every drop

6 – 8:30 a.m.
DJ KITSUNE
 “Angry Fruit Salad”
 —Eclectic
 A healthy mix of new and old spanning across many genres

8:30 – 9:30 a.m.
KDVS Public Affairs

9:30 a.m. – noon
DJ MON-STAR
 “Mr. Monster & Friends”
 —Eclectic

Noon – 1 p.m.
AMY GOODMAN
 “Democracy Now”

1 – 2:30 p.m.
PAUL WEBB
 “Hammer Down Sub-Atomic Pound”
 —hip-hop, jazz, rock

2:30 – 4:30 p.m.
DJ END-STOP
 “(Life Is) Full of Possibilities”
 —Pop, electronic, indie, folk
 Music to daydream to (unless you’re already taking a nap)

4:30 – 5 p.m.
 “Free Speech Radio News”

5 – 6 p.m.
DOUGLAS EVERETT
 “Radio Parallax”
 —Public affairs
 Science, history, politics, current events, whatever we please

6 – 8 p.m.
RYAN
 “California Police State”
 —Eclectic
 Mostly brand new releases/Alternating w/
TODD
 “Hometown Atrocities”
 —Rock, pop

Psych, indie, punk, experimental rock, electro, scenester and outdated pop culture

8 – 10 p.m.
MEGAN

“Chicks & Cars”
 —Rock ‘n’ roll, psych, folk
 Hormone-riddled adolescents making music about their obsessions in primal fashion

10 – 11 p.m.
FUZZBOX FLYNN
 “Coexistence of disparate elements”
 —Eclectic
 Punk, DIY tunes, New Wave, no-wave, minimal electronics, improv, absurd progressive rock, kraut, dancy junk, peculiar music of today’s world

11 p.m. – midnight
 “Live in Studio A”
 —Eclectic
 Live performances by local and touring musicians

FRIDAY

Midnight – 2 a.m.
ARIOCH
 “Pure Apocalypse”
 —Metal, dark ambient
 Old-school/second-ware-themed black metal, with the occasional dark ambient and death metal

2 – 4 a.m.
DJ DEL
 “A.M.s with A.M.”
 —Eclectic
 A multigenre, upbeat rockin’ and rollin’ show!

2 – 4 a.m.
MARK
 “Mark’s Madness”
 —Eclectic
 Full range of music, emphasizing acoustic/folk, folk rock, indie

6 – 8:30 a.m.
DJ TANGOSAURUS REX
 “Electricity”
 —Electronic, reggae, hip-hop
 Feel the electricity radiate from some hard-hittin’ earth jams.

8:30 – 9:30 a.m.
JESSICA
 “Neoism”
 —Public affairs
 Interviews with people in Davis along with live musical interludes. New topics for each show with call-ins. Topics cover politics, community activities and organizations, movies, etc.

9:30 a.m. – noon
THE LAWNMOWER MAN
 “Beyond Cyberspace”
 —Electronic, rock, experimental
 The future... is now!

Noon – 1 p.m.

AMY GOODMAN
 “Democracy Now”

1 – 2:30 p.m.
DJ BRENDA
 “Sin Fronteras, Without Borders”
 —Latino, folkloric, rock en español
 Mix of Latin genres without borders/Musica Latina sin fronteras

2:30 – 4:30 p.m.
DJ HAGGIS
 “The Deep End”
 —Rock, indie, hip-hop, international, experimental
 Forget the kiddie pool, this is music from the depths

4:30 – 5 p.m.
 “Free Speech Radio News”

5 – 6 p.m.
RON GLICK & RICHARD ESTES
 “Speaking in Tongues”
 —Public affairs
 A program featuring social commentary and interviews with people directly involved in struggles related to peace, civil rights, the environment and the workplace

6 – 8 p.m.
MICHAEL LEAHY
 “Cool As Folk”
 —Folk, sing-songwriters, acoustic, indie
 Songs speak

8 – 10 p.m.
DJ ROBB DOGG
 “Chill Out & Die”
 —Metal, industrial, doom, noise
 Musical insights into mankind’s miserable existence, ticket giveaways and live local bands

10 p.m. – midnight
PIRATE & BLASPHEMER
 “Crank Call Your Grandma”
 —Metal, punk, hardcore, Grateful Dead
 Metal, giveaways, throw up in your mouth a little bit

SATURDAY

Midnight – 2 a.m.
BLASPHEMER & SCARECROW
 “Raise the Dead”
 —Metal, grindcore
 Black metal, death metal, grindcore and ambient horror

2 – 4 a.m.
JAMES & RAINA
 “Last Call”
 —Eclectic
 Eclectic mix of retro music, TV tunes, snippets, etc.

4 – 6 a.m.
TOTCHII MINT
 “The Obsidian Ocean”
 —Eclectic

6 – 9 a.m.
BIG DAVE
 “Buried Alive in the Blues”
 —Blues, rock, folk, jazz
 New and old, national and international

9 a.m. – noon
BILL WAGMAN
 Alternating w/
ROBYNE FAWX
 “The Saturday Morning Folk Show”
 —Folk
 Folk of all kinds

Noon – 2 p.m.
DJ MARKUSS & TESSA MAE
 “The Prog Rock Palace”
 —Progressive rock, jazz
 Prog rock and jazz from all over the world, from ‘68 to the present

2 – 4 p.m.
MARIO
 “Bluesthang”
 —Blues
 Alternating w/
BJ
 “BJ’s Big Bag of Blues & Jazz”
 —Blues, jazz

4 – 7 p.m.
GIL MEDOVOY
 “Crossing Continents”
 —International
 Mid-East, Mediterranean, East Europe/Balkan, North Africa, Central Asia, Indian subcontinent

7 – 9 p.m.
MR. FRANKLY
 “Let’s Be Frank”
 —Eclectic
 A mix of new rock and other genres
 Alternating w/
JEFFREY FEKETE
 “Today’s Aberration, Tomorrow’s Fashion”
 —Eclectic
 A multi-genre excursion through the newest arrivals to the KDVS library

9 – 11 p.m.
TROTSKY
 “Crimson Airwavez”
 —Punk, thrash, hardcore
 Plenty of proletarian power violence, pop punk, thrash, crust, grind and hardcore

11 p.m. – midnight
JOE FRANK
 “The Joe Frank Show”
 —Crazy narratives

Go to KDVS.org for show announcements and updated schedules.

KDVS EVENTS



ABOVE: THE FIRST AND PROBABLY LAST PERFORMANCE OF THE TNT DYNAMITE KIDS (NY/DAVIS) AT DELTA OF VENUS ON JULY 14.



ABOVE: HI RED CENTER AT DELTA OF VENUS ON AUG. 1.



ABOVE: LULLATONE (JAPAN) IN A HEART-WRENCHINGLY CUTE PERFORMANCE AT DELTA OF VENUS ON AUG. 1.



ABOVE: THE MANY MEMBERS OF RED PONY CLOCK (SAN DIEGO) CRAMMED INTO THE DELTA "STAGE" ON AUG. 26.



LEFT: CRYPTACIZE (OAKLAND) = NEDELLE, MIKE THE DRUMMER AND CHRIS (THE CURTAINS, EX-DEERHOOF) ON SEPT. 15.

GOT SHOW PHOTOS? SEND THEM TO PUBLICITY@KDVS.ORG!

KDVS Merchandise!



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alternate choices)



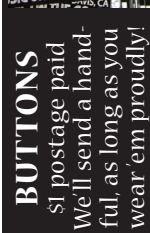
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ety, as long as you
show them off!



BUTTONS

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ful, as long as you
wear 'em proudly!



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14 Lower Freeborn Hall, Davis CA 95616
Questions? E-mail publicity@kdvs.org.

KDVS RECORDINGS



Who's Your Favorite Son, God? -
"Out of Body Diva" (KDVS001)
ltd, 500 copies orange vinyl



Shelli/The Dead Science -
"All That We Can See"/"Pinky Ring" (KDVS002)
\$5 split 7" ltd. 300 copies



\$5 CD-R ltd. 100 copies



Boss the Big Bit- 's/t' (KDVS004)
\$10 CD ltd. 500 copies



San Francisco Water Cooler- 's/t' (KDVS005)
\$10 LPs ltd. 400 copies

www.kdvsrecordings.org

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Vonlunteer at KDVS

DJ--News Brief--Graphic Design

join us for a quarterly new volunteer meeting

Tuesday & Wednesday, Oct 2nd & 3rd @ 8 PM

Hunt Hall, Rm #100, UCD Campus

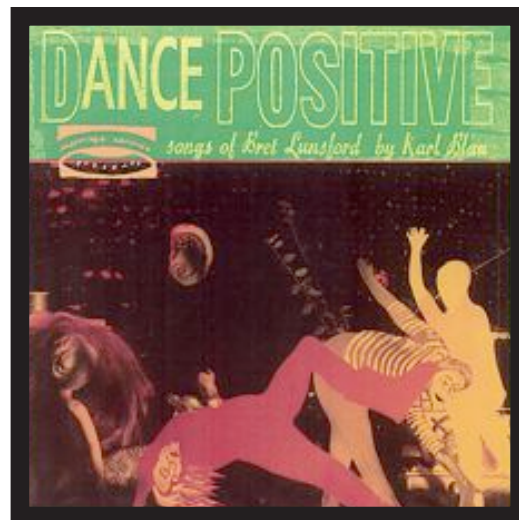
Karl Blau *Dance Positive* Marriage Records

Let me start off by saying that I have been loosely referring to *Dance Positive* as “my favorite” for 2007, or perhaps just the summer. It is casual and catchy, feeling and flaunting. It wandered into my room and started paying a discounted rent in my CD player, but it is cool because it invites its cute friends over and keeps the pantry stocked with my favorite brand of gin and some tonic since it knows I won’t buy it myself. Not only that, but *Dance Positive* is also King of the Low-Key Dance Party, something of which I am a staunch believer.

For those who aren’t aware of the album’s theme, Karl Blau decided to take the indie-spiring lyrics of Bret Lunsford (of Beat Happening fame) and pair them with various dance beats and see what happened. *Dance Positive* — a play off the name “D+” — was born, and I haven’t stopped bobbing my head since. All of the songs on the album hail from Blau and Lunsford’s collaboration D+ (don’t forget Phil Elvrum in there!), which has been creating music since the late ’90s. Most of the songs he performs on *Dance Positive* were originally released on the 2002 D+ album *Mistake*, but the lyrics are the only common factor the two albums have.

Blau took a few different dance approaches on this 10-song album; like most current indie rockers, he believes you can’t dance without a synth (eat your heart out, Ariel Pink) yet he also incorporated our favorite high school marching bands and gave them something to do other than make lewd jokes in the practice rooms and trash talk the band teacher. OK, your high school marching band never sounded like a reggae outlet at a chill party, but wouldn’t it be cool if they had?

In addition to well-placed horns, hand-claps and synth, Blau manages to make *Dance Positive* into a more sincere version of 1999 Beck — *Midnight Vultures* without the aural sex (For crying out loud, can’t anyone sing in falsetto without being compared to Beck? The shame!). Where he strays from the Beck prescription is by using more varied dance bases than the typical disco rip-off — reggae and dub influences, lo-fi funk elements, primitive reverb and echo, even some contemporary electronic beats that could easily be found on the first Ratatat album. He also stays true to his K Records roots by ensuring that at least 50% of the album’s composing elements sound like they were recorded on the



other side of a cardboard box. Huzzah!

But, you might ask, how does this translate into a live act? Can one man transport the magically smooth dance party from the recording studio to a venue, or will he stand alone with a drum machine and a lot of sour faces? After all, how could he replicate the effect of having at least 10 extra contributing artists wielding their unique talents? Would he drop his tail between his legs and not even try? Well, I’d been waiting for about a month to find out, and here is what happened at the Karl Blau show in the Basement Gallery of the UC Davis Art Building on Sept. 12, 2007.

Aside from being irate that they would start a show at 10 p.m. on a SCHOOL night, I eagerly made my way to the Basement Gallery, anxious to start my night of sitting on cold concrete. Once Chris Killimanjaro, Ruby, Clara and I located the proper entrance, we sashayed into the untraditionally well-lit venue, the basement. Something you should know about the Basement Gallery is that it is first and foremost a gallery, secondly a basement. What I mean to say is we were immersed in a structurally cold environ instead of a dank basement bearing the smells of the last band to play there.

Bodies of Water opened up the evening with choir-like elements and a definite relationship with their Casio keyboard. However, by 20 minutes into their set my ears were ringing like the bells of Notre Dame — I guess it matched the Catholic-inspired organ setting on their keyboard.

Karl Blau started his set in a much more subdued fashion, kicking off with a cover of Tom T. Hall’s “That’s How I Got to Memphis,” which was super endearing and sincere and managed to knock everyone off their feet ... and onto the floor where we sat for the duration of the show. Blau continued

R E V I E W S around it, but instead leaps with some acoustic themed songs — covers and originals — and I started to worry that I wouldn't be able to experience the *Dance Positive* versions of the Lunsford songs when Blau started playing "Deception Pass." Hrm. It was a pretty low-key rendition and my heart sank. I glumly realized that any covers of D+ songs we would hear that night would be pretty true to the slow indie-rock originals. Sadness. But it makes sense, right? Karl Blau created that album with a dozen extra people and it is simply too much stress and trouble to travel with that many people. Anyhow, a more low-key performance would be more consistent for this artist.

However, the next song Blau started playing involved a looped beat that he created on the spot then enhanced to make for some good head bobbing and foot tapping. Ooh, a dancetastic version of "Kill the Messenger." Success! That was followed by some more looped beats with "Put Me Back," and I sublimely rocked out from my front cement seat. Though the songs lacked the horns I love so much from *Dance Positive*, Blau really pulled it together through creative looping and vocal variation, not to mention two microphones: one for singin' an' one for distortin'! Though we only heard three songs off *Dance Positive*, I was pleasantly surprised with their minimal yet impressive presentation. Especially considering that Karl looked like an adorable dork muffin who'd been swimming in the neighbor's pool all day, hair fluffed up to the max and his favorite pair of summer shorts, thrashed and unevenly tailored.

What the show illustrated was one weakness I hadn't caught before — *Dance Positive* is an album of singles instead of one cohesive effort. Had Blau tried to incorporate more of the album into the live show, we might have danced more as an audience, but it would have been a less cohesive performance. On the album, he doesn't stick with one dance influence quite long enough for the listener to wrap her head

off to the next one. All the songs are individually catchy, collected and fantastic, but they don't always meld well, which does weaken the album a little bit.



But my gosh... are those singles incredible or what?

Even after my "revelation" about *Dance*

Positive, I still love the album dearly. I even finally bought my own copy, with which I am extremely happy. I also stand by my recommendation of playing this album at your next party *right before* you want people to dance hard. Blau's young David Berman-like vocals give a sensual and emotional edge to all the dancing while the beat gives you something to move to, not to mention the well-endowed horn section! It is hard to ask for more from an album than all of that plus some handclaps to include even the most musically inept of us all. If you can't accept the album for that, you can at least recognize it as excellent fodder for future mixtapes. If you won't admit that, I'll go sit in the other room and listen to "Megadose" and "Heatherwood" again. And dance.

—Maggie Cat

Brian Ang's Music Corner

Show Review:

**The Lamps, Haunted George, Cheap Time, The Pizzas
July 29 at Delta of Venus**

I honestly don't see an abundance of shows these days, but pretty much whenever I do make it out to the Delta, I'm glad to have made the effort. Especially when the shows are organized by KDVS DJs; this one was set up by DJ Klinger.

The opening band, The Pizzas, was particularly memorable for their humor and punk rock covers of The Beatles' "It Won't Be Long" and Paul McCartney's "Jet." As one couldn't understand the lyrics amid the heavy volume and distortion, it reminded one what superbly crafted melodies those songs have.

McCartney is far from hip with the punk rock crowd these days, but everyone there knew those songs, and rocked out hard to them.

Local Artist Spotlight: Pickering Pick

This Sacramento singer-songwriter has self-produced eight albums over the past decade which he distributes for free at rateyourmusic.com. I had him as a guest on my show on Aug. 12 (listen at daviswiki.org/Farewell_Transmission).

Playing his recordings on my show generated more positive feedback from listeners about his work than the far more famous artists he was juxtaposed with. He rarely plays live, being more devoted to the craft than the spotlight, and has high-quality material to back up his aesthetic stance. Definitely an artist I can get behind.

Check out his work and request it on KDVS if you like what you hear. Free music! Recommended tracks are "Villeneuve's Oratory" from *Trafalgar* and "Been a Long Time" from *Mission Hill*.

NEW HAWAII'IAN ALBUMS

Raiatea Hawai'ian Blossom Mountain Apple Records



Raiatea's latest release features 13 strong tracks including the traditional "My Dede" and "Ei Nei," written by Lena Machado. Hailing from Moloka'i, this multi Hoku Award-winning artist is joined by heavyweights including Robert Cazimero. The album contains rootsy Hawai'ian female vocals featuring ukulele to steel guitar and more (even clarinet!).

Sean & Robi S & R Poi Pounder Records



Veteran musicians Sean Na'auao and Robi Kahakalau have teamed up to form a dynamite duo offering a recording rooted in tradition with a Roberta Flack tune ("Where Is the Love") thrown in to boot. Standouts include the lovely traditional "Ka Manu" and "Ka Lei E." Fans of Hawai'ian vocalization will rejoice.

Cindy Combs Sunny Rain Gui- tar Solos Windham Hill Recs.



Kaua'i's leading woman of slack key guitar music offers her latest release of both original and classic Hawai'ian songs. It has solid performances as usual, including a fine booklet that has both the back-

24

Cyril Pahinui He'eia Windham Hill Records



Master slack-key guitarist returns with 12 more classic solo recordings, four of which feature his soulful voice. Included is the definitive Johnny Noble standard, "Hula Blues." Like Comb's booklet, extensive liner notes and guitar tunings are included.

Pilioha Pilioha Pilioha Records



Thirteen solid tracks from this vocal/instrumental trio. Traditional greats like "Sweet Moonlight," standards by Charles E. King ("Pauoa Liko Lehua") and others including Queen Lili'uokalani, plus a killer instrumental version of "Riders in the Sky" (sometimes known as "Ghost Riders") make this one great album! The booklet and layout is first class as well.

Iz Wonderful World Mountain Apple Records



The late great Iz resurfaces with an orchestrated version of his timeless music. Produced by Jon de Mello, tunes like "Ama 'Ama," "What a Wonderful World" and even "Twinkle, Twinkle Little Star" see a new light. This CD grows on you. "White Sandy Beach" never sounded so soothing!

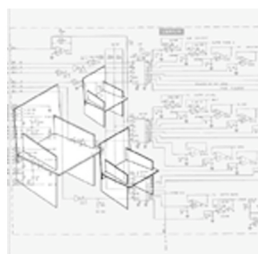
Weldon Kekauoha Ka Lehua 'ula Ohelo Recs.



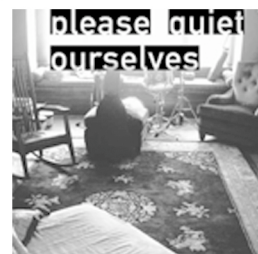
Weldon's spirited version of "On the Beach at Waikiki" is worth the price of the album alone. Throw in some originals and wonderful numbers like "Ka Nani A'o Kilauea" (a tribute to Halema'uma'u, the home of Pele, the fire Goddess) and this recording and fine booklet come out a winner.

—Gary Saylin

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Things You Don't Want to Know but You Should

An Interview with Chalmers Johnson

by France Kassing

Today's guest has written what Dahr Jamail and many others call the most important book of the year. It is certainly the best book I've read on this topic, if you can call it a topic, in the past eight years. The book is titled *Nemesis: The Last Days of the American Republic* and it is published by Metropolitan Books. The author is the distinguished Chalmers Johnson who talked for 30 years at the Berkeley and San Diego campuses at the University of California, and held endowed chairs in Asian politics at both.

He is also president of the Japan Policy Research Institute. His B.A., M.A. and Ph.D. degrees in economics and political science are all from UCB. From '68 until '72 he served as consultant to national estimates at the CIA. After working and living in Japan for several years he was chairman of the academic advisory committee for the PBS television series "The Pacific Century" and he played a prominent role in the PBS Frontline documentary *Losing the War with Japan*. Both won Emmy awards. In 2006 he appeared in the prize-winning documentary film *Why We Fight*. That is where he issued the wonderful and very true quote, "What we are risking is the republic itself."

His most recent books are *Blowback: The Costs and Consequences of American Empire* and *The Sorrows of Empire: Militarism, Secrecy, and the End of the Republic*.

FK: Good morning, Professor Johnson.

CJ: Thank you very much. It was a very generous introduction.

FK: I barely scratched the surface. Since we are discussing your book *Nemesis: The Last Days of the American Republic*, perhaps you could start by telling us what or who Nemesis is.

CJ: Nemesis was the ancient Greek goddess of revenge, the punisher of a sin, not crime, that the Greeks particularly dislike called hubris. Hubris was overweening pride and arrogance that led to disastrous mistakes. I called my book Nemesis because it seems to me to that this exactly describes the United States, not throughout its entire history but particularly since the collapse of the Soviet Union in 1991 when we had begun to convince ourselves wrongly that we won the Cold War when both sides actually lost it. They lost it first because they were always poorer than we are.

But we started to talk about full-spectrum dominance, the lone superpower, the ability to dominate the world through military force — this is hubris if one ever heard of it, and I called my book Nemesis to suggest that she is present in our country waiting for her divine mission.

FK: It is a daunting thought. What has the 2004 election shown the world about Americans?

CJ: Until the last presidential election, that is between 2000 and 2004, the American public could have argued that George Bush's foreign policy was, after all, his, and not necessarily that of the U.S. He had not won the presidential election in 2000 — that is



the popular vote — he had become president because he had been appointed president by a 5-4 decision in the Supreme Court. However in '04, this is after Abu Ghraib, after the invasion of Iraq, after the revelation of a commitment to the use of torture and a denunciation of the Geneva accord on the treatment of POWs and civilians in wartime and these things of sort, nonetheless George Bush won the election by over 3 and a half million votes.

Now I realize there is some contest between Ohio to claim that his victory was not as substantial as it appears, but still it seems to me no doubt that on the overall effect, and certainly in the impression of a global public opinion, that the American people returned George Bush now with an endorsement. His wars became ours, his crimes because ours, we were seen to be what we so often seem to proclaim a new Rome — beyond good and evil, able to do anything we want to do, prepared to do it, uninterested in international law or other norms attempted to creation of civilized behavior.

In that sense we have begun to see then as something that has been very serious, the almost total collapse of a respect for the United States around the world. It is something that reminds one of the years of the Roman Empire when the Romans spoke of that gathering sea of enemies. We have begun to see that today as the world coalesces quietly, secretly, but coalesces to stop

Continued on next page 25

this megalomaniac impulse by the U.S.

FK: You have spent your life studying policy and Americans' influences abroad. How did you specifically, personally, know that our troops would not be welcomed with open arms in Iraq?

CJ: I don't know that I could claim any great insight there. It seems to me perfectly obvious — that is to say, it is a matter of understanding sovereignties in nations system, the organization of the world. People are not welcoming of foreign invaders, foreign dominance; moreover the invaders in this case were not people that were invited in or that we had made some sort of cooperation arrangement had been made to assist Iraqis or something of this sort. These were 18- to 24-year-olds heavily armed, professional troops that had been deeply indoctrinated with American imperialism, and together with a great deal of, in many cases, not-so-latent racism in our society, that has led to devastating costs in terms of Iraqi civilians.

But the answer to the question seems simply to reverse it and say what would it be like if I am a 76-year-old man, if I were living in a United States that had been invaded by another country and regardless of their production? They were doing this for my own good — what would I think of this? Well I am fairly certain that my wife and I would discuss it, we would call in our son and tell him, "Look, we realize that you are probably going to get killed doing this, but for the sake of our own national pride and for the sake of our own self-respect, go out and kill an invader," and we will live with what happened.

FK: So your son would have become an insurgent?

CJ: No question.

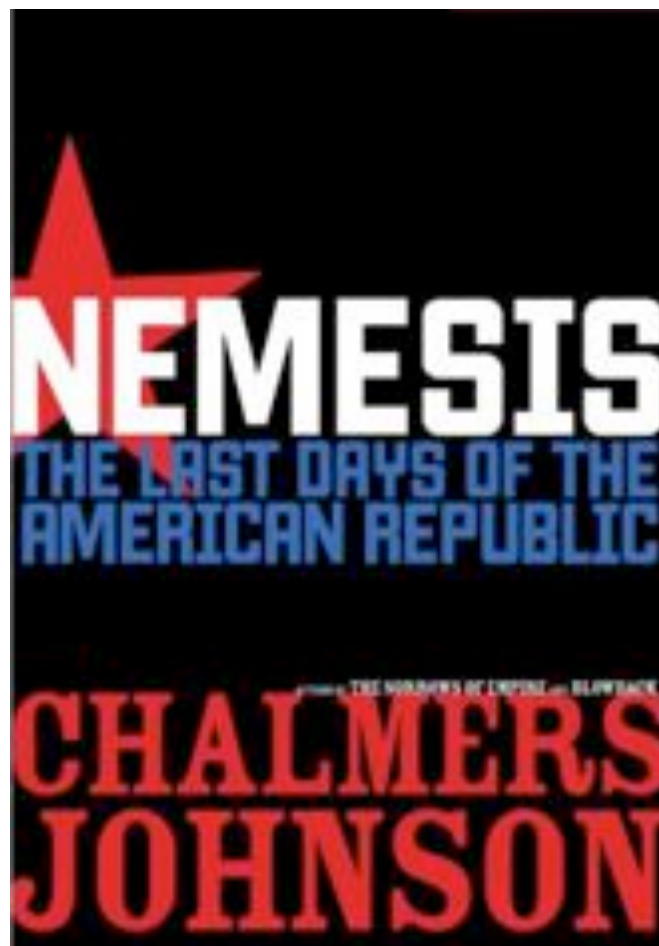
FK: No question. One of the amazing quotes in your book is "Racist defenses of imperialism have often been linked to the argument that the imperialists have bestowed some unquestioned benefit, often economic, on their conquered peoples even as they polarize or enslave them." Could you tell us how this applied to us today?

CJ: This is a very old theme that all imperialists claim to be doing good, to be bringing benefits to other countries. In fact it is a general rule that you don't want to pay attention to what the imperialists have to say. You want to hear the people on the receiving end. Again we have a weird propaganda that has accompanied this preventive war that is polite and euphemism for aggression, that we were either defending ourselves against an out-of-control dictator armed with nuclear weapons, or we were liberating a country without being asked to do so and doing it at the point of an assault rifle, or that we are spreading democracy throughout the Middle East.

My mentor in moral philosophy 50 years ago was Hannah Arendt. She used to argue that anyone that ever used the term "democracy" in a serious manner or in a serious discussion without going into detail of what one means by it has to be presumed to be a shamist, and I think we have to have to presume that of our president and his other propagandas today.

But certainly we have claimed to be aiding the Iraqis when in fact it is easy to see through the diverse motives that have stimulated American imperialist aggression in this part of the world, not least of which is oil, but that is certainly not the only aspect of it. It seems to me that this is almost a classic example of how spurious the claims of imperialists are, but there is no doubt that today the British have a cottage industry in telling the rest of the world how happy people were who were under the sun of

26 the British Empire. Well this is simply absurd if you start



reading it from the point of view of the people of India, who for over a century did not grow a single percentage point. The late 19th century, the deindustrialization in the 17th and 18th centuries was a heavily industrialized textile industry in India, things of this sort. It simply does not hold water and deserves always to be exposed.

FK: A devastating part of your book concludes with, "The civilization we are in the process of destroying in Iraq is part of our own heritage." Exactly what were you speaking of there?

CJ: Simply that Mesopotamia — that is in Greek is the land between the two rivers, the Tigris and Euphrates — is quite literally the cradle of civilization as we understand the concepts and the history. It is certainly the cradle of Western civilization; the artifacts go back well over the sixth century BC. We have already done untold damage just through our presence in Iraq. The huge American airbase at Tallil near An Nasiriyah in southern Iraq is located right next door to the ancient Sumerian Ziggurat Abur, and we have done considerable damage to it. The Marines, passing it by, actually wrote their slogan "semper fi" with a paint can, putting graffiti on the thing. So that kind of thing.

More than that of course is the absent scandal of the destruction of the Baghdad Museum, of the burning of the library in Baghdad. All these things were in violation of direct orders from CENTCOM (the Central Command) to General Franks in the field. A list of places to be protected, this was No. 2 on the list. No. 1 was the Central Bank of Iraq, No. 2 was the museum. The place he actually did save I think was about No. 16, the Ministry

These are in violation of numerous international laws of war on the responsibility of an occupied power to protect such artifacts, things of this sort, our indifference to this. The kinds of stand-up comic shows that one got from Secretary of Defense Rumsfeld about stuff happens, and he couldn't believe that there were that many places in Iraq and blah, blah, blah. This will come back to haunt us. The rest of the world knows about this.

The museum itself was actually created by Gertrude Bell, one of the founders of Iraq, a British imperialist in the 1920s. It was widely regarded as the most valuable single such institution in the Middle East, and it was a catastrophe. Reported, but not very well reported in the United States and certainly not much in the way of follow-up, what among the things that are certainly not followed up, are the number of priceless objects (tablets, and things of this sort) that are found almost every day by U.S. custom officials in dealing with American GIs returning from Iraq.

FK: And that's our civilization's records, basically.

CJ: Exactly, no question.

FK: And they're gone.

CJ: Yes.

FR: I must tell the audience that the book *Nemesis* is a gripping story. You are a master storyteller — even though they're not stories, they are actual accounts.

CJ: We are just trying to mobilize inattentive citizens to what they're about to lose, and to make sure they understand that once they lose it they won't get it back. When the Roman republic collapsed after the assassination of Julius Caesar, democracy and the first really great large-scale example of democratic government was the Roman republic, and it's famous constitution. It didn't come back for well over a thousand years, and we're contemplating something like that as we move into an overly powerful imperial presidency that dominates our government and for which, I for one, do not have much faith in.

FR: In *Nemesis*, for example, you've alluded to the Roman Empire. You compare a lot of previous empires to ours. Just the other day I noticed they were selling blocks of rose-quartz-like substance, which was gourmet salt — it's an exorbitance, the price is astounding. What does this indulgent consumerism remind you of?

CJ: It certainly reminds you of a country — which remembering, we modeled much of our constitution on it, the Roman republic that ended in the first century BC. It was a republican government, in which the citizens of Rome had very considerable civil rights, including powers of election, but that they inadvertently, thoughtlessly, rather stupidly acquired an empire from Armenia to Britannia, to Britain today. The accompanying militarism of this empire undercut its democratic system and led to the empowerment of the military, finally at the end, with the coming to power of Augustus Caesar. Democracy is abandoned, and in fact Rome becomes a military dictatorship.

This is one of the things I'm thinking about and warning against. As you look back at that time, you also find hubris. The Romans do again begin to think of themselves as the most advanced civilization on Earth, not simply the most powerful. They start referring to the Mediterranean Sea as *Mare Nostrum*, as Our Sea, and thinking of themselves as identical with civilization.

They also engage, as you were describing, in unimaginable displays of wealth. The great estates around the bay of Naples. One

of the odd things about them — it was sort of a fad at the time — was their fascination with fish, fishes, fish to eat, fishing ponds. The building of these huge pools and things of this sort that one can still see visiting Pompeii or Herculaneum or places like that. It is particularly interesting because the original Roman republic was full of the values of austerity, frugal living, things of this sort. Of course slavery was very much practiced, as it was in the United States when it was formed. But until this period, slaves who worked as cooks were not particularly valued at all. All of a sudden we have this huge fad and tremendous amounts of money going into buying slaves who were allegedly able to cook up an extraordinary fish for dinner.

Simply a quick visit to an American supermarket, a glance at the parking lot and thinking of how much gasoline it took to put all those cars there and a few other such things. It would not be rocket science to conclude that we are living beyond our means. Then all you have to do is start comparing international currency flows, trade flows — the fact that we are the world's largest net-debtor nation — you begin to think that, yes, one of the ways we could go down is not just military dictatorship or something of that sort, but bankruptcy. It's not that uncommon. It's what happened to Germany in 1923, to China in 1948, to Argentina just a few years ago, 2001 and 2002. Often associated to the German bankruptcy is the rise of the Nazi party, and in the case of China, the following year the Chinese communist party came to power.

Bankruptcy is not something that you necessarily welcome; it produces unimaginable strain within a society, and we're toying with that. We're overspending on our military industrial complex to such an unbelievable degree that this could happen overnight. All it would take right now would be for Saudi Arabia, the world's largest exporter of petroleum, to decide as a matter of its national principle that it wish to be paid for its oil in Euros instead of dollars.

FK: And that would take care of that.

CJ: That would take care of that. American would collapse at once and we would become bankrupt. It's one of the few things saving the dollar in the world today, is our old agreement with Saudi Arabia that oil would be priced in dollars. It's the main backing for the dollar.

FK: Isn't it astounding that Saudi Arabia has not been more vocal, although Saudi Arabians crop up in terrorist ploys time in time? But they haven't been more vocal about our treatment of Muslims.

CJ: I think they have been fairly vocal domestically. We have to remember that 17 of the 19 attackers of Sept. 11 were Saudi Arabian.

FK: That's pretty vocal.

CJ: That Osama bin Laden comes from a very prominent well-to-do Saudi family. The kind of person that, say, in the late 1980s if you were a houseguest in the first President Bush's home in Kennebunkport, Maine you might very well have found him also there, out on the patio chatting with the other guests. Our connection with Saudi Arabia is very deep and very close, but something that we also try to keep quiet because it is so hard to explain in terms that the American citizenry would understand and accept.

FK: Why are some bases secret or played down in their existence?

CJ: Some of them are simply embarrassing, that is that the countries involved that have allowed the Americans to build them

don't want to acknowledge it in any manner. Others are historical cases going back to the origins of the Cold War. Most of the bases in Britain were never created by acts of Parliament or the U.S. Congress but simply secret arrangements between the American ambassador and the British foreign office, and they are in fact disguised as Royal Air Force bases. They're called Royal Air Force bases, but there are no British troops on them at all. The espionage bases are all kept secret just as a matter of routine, not that there's much doubt about what they are, or that the trained eye looking at one of these things would not know at once what they were actually doing, that these are listening devices. So it differs around the world.

And then for other reasons they're just matters of Pentagon policy. We don't list any bases in Afghanistan or in Iraq. We don't list Camp Bondsteel in Kosovo. The Air Force described it as, together with the Great Wall of China, one of the two manmade objects you could see from outer space. It's not clear why these things are not listed. We're talking about something called a base structure report, which is an annual inventory of real property owned by the Pentagon around the world. According to the most recent version there are 737 American military bases in other people's countries. They are unimaginably expensive, they're on every continent except Antarctica, and they amount to the actual substance of the American Empire.

FK: How do SOFAs affect the Fukuchi dam, and what are they and how many of them exist?

CJ: SOFAs refer to status of forces agreement. In most cases we have built bases in foreign countries as a result of America's conquest in the territory, as in World War II and following it in Germany, Italy, Japan, places where we still have huge military establishments. These are first authorized under bilateral agreements between alliances. These are simple straight-forward, easily translated documents that simply declare post-personal relations between, say, Japan and the United States.

Behind them are very complex documents—hard to translate, rarely translated well, so that the public in the country involved wouldn't actually be able to read them and understand them. These are called Status of Forces Agreements, and these concern the exact rules governing the troops there, the rules concerning American behavior. They are invariably to try and exempt American troops of domestic jurisdictions in every possible way. Everything from exempting them from domestic environmental protection laws, it is one of the reasons why we are moving bases out of Germany—the Germans are simply fed up with the environmental damage that we have committed in southwestern Germany around Ramstein Air Base and surrounding Air Force bases, and they want us out of there. The same is true in South Korea, where there are well over 100 American military bases left over from the Korean War, now over 70 years ago or so.

In these kinds of things, they usually exempt troops from any foreign immigration controls. The most serious issue invariably is the attempt to exempt Americans from domestic criminal law. Invariably a few of the things that go through an American base are sexually violent crimes, bar brawls, hit-and-run driving, things of this sort, and they differ tremendously. If you commit a crime in Britain or in Germany as a GI, you will be turned over to the German or British police. If you do one in Japan or South Korea, you will be turned over to the Americans. It goes back to the 19th century doctrine of extraterritoriality in which foreigners

28 living in places like China demanded that they be exempt

from Chinese domestic law, that, in case of a serious felony, they should be turned over to the American consulate and tried in a consulate court.

FK: Doesn't that apply to just a few bad apples?

CJ: Oh, I think not. It's structural. The bad-apple argument is one always used by the high command at the time of the very serious rape incident in Okinawa, the southernmost prefecture, in 1995, in which two marines and a sailor abducted, beat and raped a 12-year-old girl. The commander of U.S. forces in Japan was then Lieutenant General Richard Meyers, who later went on to become chairman of the Joint Chiefs of Staff, under most of Bush's current regime. He declared that these were three bad apples; the truth of the matter is it was structural—the rate of sexually violent crimes committed in Japan since the Battle of Okinawa of 1945 by U.S. troops, leading to court martial.

This is important too, because in a culture like Japan, generally speaking women are extremely reluctant to come forward with charges in such a case. In case of a court martial, it means she actually has decided to testify against her assailant. These have proceeded for now well over 60 years at two per month. That's not a small number, but these are not exceptional. They are routine, built-in.

The only place where this doesn't happen is in Islamic countries. There are very strong constraints on this behavior towards American troops. They often violate them, but in most cases we often use the SOFA to simply spirit them out of the country before they can be turned over to local police. Needless to say this produces deep and abiding anti-Americanism.

Americans cannot understand it; we have no foreign troops stationed in the United States. But one of the unavoidable accompaniments of American imperialism in much of the rest of the world, is not to see American tourists or businessmen, or state department officials, or teachers or whatever else, but to see hordes of heavily armed young men, deeply ignorant of the rest of the world, unaware that there are even other languages than American English, and had inculcated in their training an imperialist view of the world that we are the good guys out doing good, and unfortunate accidents in which we happen to shoot up a cubby? Bus full with a family—well that's collateral damage or other euphemisms of that sort that our military is extremely clever at amending. These are the sorts of things that cause armed status forces agreements.

The people of Okinawa, 1,300,000 people, living on the most southern of Japanese islands, also the poorest place in Japan—a Japanese version of Puerto Rico—they live cheek by jowl with 37 American military bases, 17,000 troops of the third marine division, and this is not funny. It affects your life in very severe and real ways.

FK: Especially since the soldiers have immunity.

CJ: Yes.

FK: Why shouldn't I be reassured by the label "Made in U.S.A." when I purchase items from Nordstrom, for example?

CJ: What you're thinking of is that the Americans are clever as imperialists. Today so much of our clothing is made in third world countries. Certainly, as I have sometimes said in lectures, everybody in this audience is sitting here in underwear made in China or they are not wearing any underwear, and I don't need an imperial investigation to find that out, as that is the only place that they can get it. But it is to say, in the Marianas Islands, well over 5,000 miles west of San Francisco, left over from World War II, the

largest island of which is Saipan, which we had a very powerful battle there. We have created an enclave for the manufacture of goods that bear labels saying “Made in U.S.A.” and include companies like Nordstrom, the Gap, other famous American suppliers of clothing, but these are sweatshops.

The employees are Chinese women, forbidden to marry, living in dormitories. All of this has come into the news publicly because of the case of Mr. DeLay as the former majority leader within the house, and Abramoff, the lobbyist who worked with him. These people have been paid huge amounts of money by the operators of these plants in Saipan, to prevent any type of a minimum-wage law being enacted for Saipan, any type of workers protections, other things of this sort. It is simply a rouse to get around your ordinary shopper walking into Ross and looking at a suit of clothes and seeing if it is made in Lesotho or the Dominican Republic, and then you see one that catches your eye and says “Made in U.S.A.” This “Made in the U.S.A.” almost surely means made in Saipan.

FK: Almost surely. And basically what buying these clothes means is that we are supporting slavery?

CJ: Yes. Quite true. No doubt about it. And it was one of the things caught up in the whole Abramoff-DeLay scandal of corrupt money in Congress in the first half of the Bush administration.

FK: I had Paul Robeson Jr. on either last week or two weeks ago, and he says, “All the information I have is available to the public.” Would you say the same about your work?

CJ: Yes, it is. I certainly don’t have access to any privileged or secret sources. It is very difficult for the public to play the citizen role as imagined in the Constitution; that is of exercising elementary oversight over its government simply because it is so difficult to get accurate information.

The media has failed disastrously. Seymour Hersh has made this point in several interviews that he thought it was the single greatest failure of numerous failures of our system — that the First Amendment was not created to protect People Magazine. It was basically a license to enable the press to perform an indispensable function to penetrate the bureaucracy and to penetrate its most powerful weapon of secrecy in order to protect itself from its often illegal activities, and it has failed disastrously to do this. That is, the exceptions are so exceptional that they’re right at your fingertips, such as the works of Seymour Hersh.

This is the point: With network television owned entirely by rich conglomerates that are primarily concerned with advertising revenue and produce a program that is simply idle paf, with no real content at all, newspapers losing business right and left, that you do indeed see a shift towards citizens, particularly younger citizens, getting much, much more of their news off of the internet.

My book *Nemesis* was hardly reviewed at all. The New York Times refused to review it on the grounds that it was disturbing to the establishment. It was launched almost entirely off the internet. My publisher, Metropolitan Books — which is part of Henry Holden Company, a very old publisher — went out of their way to hire a young specialist in blogs, and things of that sort. They did a very successful job of launching it. But again, that’s not enough.

Moreover, I keep wondering how it was that John Ashcroft failed to understand the need to bring the internet under con-

trol. I would say today, Americans who wish to be well informed can begin the day by looking at antiwar.com, which I spent about an hour looking at. It’s the best digest we’ve got of the news that is not in the New York Times. They are not particularly left-wing or right-wing; they are actually libertarians, but it’s a good job. But it could easily be stopped as they exist on a financial shoestring as most of these organizations do, so that under these circumstances to be well enough informed, to be aware of what’s going on is simply impossible. That is 40% of the defense budget is black — it can’t be seen by anybody, it’s a uniform military offer. And this is not just the Bush administration. This has been true since the Manhattan Project of World War II. Contrary to that article of the Constitution that guarantees citizens have ultimate accounting of how their tax dollars are spent, and that’s simply not been true in the United States for half a century.

FK: Could you discuss what key changes you think we could make in order to keep nemeses at bay?

CJ: We have to reestablish the constitutional system of checks and balances to bring that discipline back into our government. Probably the greatest mystery we have is not the excesses of Bush-Cheney and of the presidency, but of why the Congress has failed us so adjectively. Why it simply has abdicated the critical role that it was given in running the government. We demand new judiciary appointments that will deal with international security, and that will not simply back off any time the president says, “This is an issue of national security, it’s beyond the court.” That’s it above all.

Second thing I would say is to bring the military industrial complex under control. That among the most powerful warnings we have ever received in our country, go back to George Washington’s farewell address and his warning against standing armies, and then of course General Eisenhower’s farewell address in 1961 in which he invented the phrase, “military industrial complex.” We haven’t paid attention to either of them — it may very well be too late right now, that the military industrial complex is so deeply entrenched in our society right now.

We don’t manufacture that much in this country anymore, but one of the things we still do manufacture and do produce are weapons and munitions. In *Nemesis* I devote some time to studying this point calling it military Keynesianism, meaning that it’s basically a jobs program in many ways, rather than anything at all to do with what might, no matter how remotely, be called national defense. We need to reverse those financial priorities in Congress right now. Unfortunately it doesn’t look that way; it looks like the opposition party is quite prepared to come to power, but not to reduce the power of the presidency, but now to use it for their purposes rather than those of the currently incumbent party. That the most powerful instrument for dealing with an unsatisfactory political leader is impeachment. When after the election last fall that brought the democrats to power...

FK: The first thing Pelosi said.

CJ: Yeah, the first thing that Democrat Nancy Pelosi said is, “Impeachment is off the table.”

FK: Why?

CJ: That’s the reason for my subtitle. If impeachment is off the table, it may well be that the American public is irretrievable.

France hosts “It’s About You” every Monday morning from 8:30 to 9:30 a.m. She can be reached at france@kdvs.org.

it'S juSt another diamond day

an interview with vaShti bunyan

by alicia edelman

Vashti Bunyan began her musical career in the mid-1960s. This was short-lived, however, as her first LP, *Just Another Diamond Day*, was met with a less-than-enthusiastic response from her contemporaries. Following her disappointment, she spent the next 30 years raising three children and living off the land in Ireland and Scotland.

Eventually she did return to mainstream society, only to find that her once-failed record was selling on eBay for \$2,000. This sparked a re-release in 2000, which, in many ways, inspired the current psych-folk movement. She has collaborated with many musicians since the re-release, and her second album, *Lookaftering*, was recorded in 2005.

This summer, I was given the opportunity to interview her. Her kindness and warmth made up for my extreme nervousness and obvious star-struck-ness. When the interview got going, it became clear how grateful she was for all her life experiences. It was truly an honor to speak with her, and I hope by reading this interview others might be inspired by her amazing music and incredible story as well.

AE: Hi, so, I'm Alicia, and this morning I'm interviewing Vashti Bunyan. How are you, Vashti?

VB: I'm very well, thank you. I'm really well.

AE: You're in L.A. right now?

VB: I'm in L.A., yes. I've been here for three months and I'm going home today, and I'm really sad to be going.

AE: Are you doing projects there?

VB: I came here to write some songs and to stay with my son and my new grandson, and most of the time has been spent with my family. I've written one and a half songs, so I'm hoping it will all come back to me in a big rush when I get home, but, well, we'll see. I've had a great time, anyway. I love it here.

AE: How much of an inspiration have your children



been in your music?

VB: Certainly an inspiration for the album that I did two years ago. Of course, when I did my first album I didn't have any children, but now I have a 37-year-old, a 34-year-old and a 21-year-old, and now this lovely new grandson. They've been fantastic. They never knew about my early musical career at all when they were growing up, and when they gradually got to hear about it and got to know about it and hear me sing, they've just been fantastically supportive and helpful and kind. I'm so proud of them, the way they've been.

AE: Listening to your first album, I can't help but think that the songs would make great bedtime songs. Did you ever sing songs from your first album to your children?

VB: I didn't, and that's one of my greatest regrets. By the time my first child came along, I had more or less rejected music as something important in my life, because it had been so important and I hadn't made it work. And so I kind of turned my back on it altogether, to the point that I didn't even sing to my children, and that is one of my big regrets. I don't really regret anything else in my life, but that I do regret. But I can sing to my grandchild, so that will be good.

AE: He'll definitely appreciate that. Is it true that when you first started out it was more of a pop thing that you were going after, that you didn't necessarily want to put out a folk album?

VB: That's right.

AE: How do you feel about being such an icon in the current folk movement?

VB: It's very strange to me because, yes, I did start out as a pop singer and I have many of my old songs to prove it. I think by the time I made *Diamond Day*, by the time I recorded it, Joe Boyd, the producer, he was also the producer of the incredible string band, and he brought some of those musicians to play on my album. I didn't know who they were, I didn't know anything about

I N T E R V I E W
their music, and so it came out more folksy than I had intended. But obviously the songs are quite, well, they're pastoral songs, so you could be forgiven for thinking they were folk songs.

Now that I'm only known for *Diamond Day* and nobody knows about my previous, more pop-oriented period, I'm called a folk singer. And every time I see it written down or hear it said, "Vashti Bunyan: folk singer," my heart does a little turnover and I think, "I'm not! I don't understand!" So it feels like a big misrepresentation, but obviously I understand why people think I am a folk singer. I think my album two years ago was not so folksy; it was much more what I imagined the first one would be, really. Much more classic-oriented, much more chamber pop rather than folk music. But you know, I can't dictate how people hear the songs. I just have to go with whatever people say I am, really.

AE: How was working with Animal Collective and Devendra Banhart? They idolize you so much. Is it strange having that following? Because you left the music scene for so long and then came back.

VB: Yes, it was really inspiring. I don't know if you can imagine what it was like, not to have been in a studio for so many decades, and then suddenly, there I am singing with these people who understand what I wanted to do 30 years ago, much more than any of my contemporaries ever did. And here I was, kind of disjointed in time, and yet with people who really did seem to understand. They were such wonderful musicians, so inventive and so clever. I was just so happy to be there.

And with Devendra, again, it was so extraordinary to find somebody who is the age now that I was when I made my first album, who understands and knows what I was trying to do. Altogether it's been very strange for me to have this kind of leap in time, to suddenly find all these people who know what I mean.

AE: It must be so special. I love that album, the *Prospect Hummer* album. It's absolutely incredible.

VB: *Prospect Hummer*, yes, I loved every moment. We spent three days in the studio, a day on each song, and it was wonderful. I hold it very close to me — a great, great memory.

AE: Your *Diamond Day* album was recorded on the road?

VB: No, it was all written on the road. After I had got to my destination in the north of Scotland, I went back to London to record the songs, never really thinking anything would come of

it at all, and indeed nothing did come of it for 30 years so. I was kind of right. But yes, we did record it in the studio. It took three days, same as the *Animal Collective* one, only that we recorded about 14 songs in the three days. It was all done in one or two takes at the most, and it might as well have been recorded on the road really, but we wouldn't have had the equipment to do that. We had nothing. We had no electricity, we had no anything, so we had to come back to London to record it.

AE: You went across the country in a carriage! I'm very curious as to how that was. I can't imagine.

VB: Yes, I find it hard to imagine now as well. Yes, we went from the south of London to the Outer Hebrides with a horse and a cart. It's kind of hard, probably, for American people to understand the immense changes that take place throughout the length of Britain. It was only a journey of about 700 miles, but there were so many different kinds of places that we went through. We were walking most of the time. It took us a year and a half, and the most extraordinary adventures happened, and I have no regrets about it. I absolutely loved it.

It was very hard, you know in Britain it rains a lot. We got very cold and muddy a lot of the time, but it was also the most amazing experience. We had no money, we had nothing at all. We worked our way up the country by digging in people's gardens and their windows, things like that, just to make enough to keep us going.

And then when we got there, and we were coming back down to London, somebody came and got us in a car. Then, of course, it was a contrast between the really ancient way of living, of just walking, and then coming back down the country in a car was quite extraordinary. It was an amazing time.

AE: After the *Diamond Day* album didn't do as well as you expected, you went and lived in Ireland?

VB: I did, just for a while, yes. It wasn't that *Diamond Day* didn't do as well as I expected — I knew it wasn't going to do well. I knew it was terribly uncommercial. It was a really crazy thing to expect anybody to listen to at that time. And so we continued to look for the place of our dreams, the place to

settle down and have children and look after animals and grow things and be self-sufficient.

We went to Ireland, but we didn't find what we needed there. We didn't find it for another 15 years, in fact — we did find it eventually in the middle of Scotland. And then we left it and



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went back to the city. So it was a kind of crazy journey over many, many years. But always colorful and exciting, so again, I can't say I have any regrets.

AE: You have such an amazing story to tell, and it seems like everything you were singing about in your album came true in the end.

VB: Yeah, well, it was about discovering what it's like to live on the ground with very little to support you, because it is possible to make a wonderful life out in the open. You get to miss people — that's the only thing. At the time we were the only people doing that in our part of the world, so we were very isolated, and that was the thing that drew us back in the end, drew us back into a mainstream kind of life.

It took a long time, but it's very hard to sustain a life without other human beings around you, without similar thinking and feeling people. It wasn't that there weren't other people around us in the places we lived, but they just didn't understand what we were doing. They thought we were very odd, and of course our children suffered that because they were very distant to everybody else. I think now that kind of living is possibly easier in a lot of ways, because people are more forgiving. That's what I found through the people I've met through coming back to music — that everybody feels, that people are more forgiving of the differences between people. And that was something I didn't find in my earlier life.

AE: What are your future plans?

VB: Well, I'm hoping to come to live in L.A. and spend a lot more time with my little grandson and my son and his family.

And I want to make another album for next year if I can get all the songs written, and I'm penciled in for a new album next year. And at the end of this year I have a double CD coming out with all the songs collected from before the *Diamond Day* album when I was writing pop songs, when I was recording pop songs. Just recently I found a tape that I had made in the studio in 1964, when I was 19, and it was songs that I'd completely forgotten. I had no idea that tape was still in existence because I had never heard it on that tape. After recording in the studio I was given a tape but I didn't have anything to play it on! And so, that's going to come out in October.

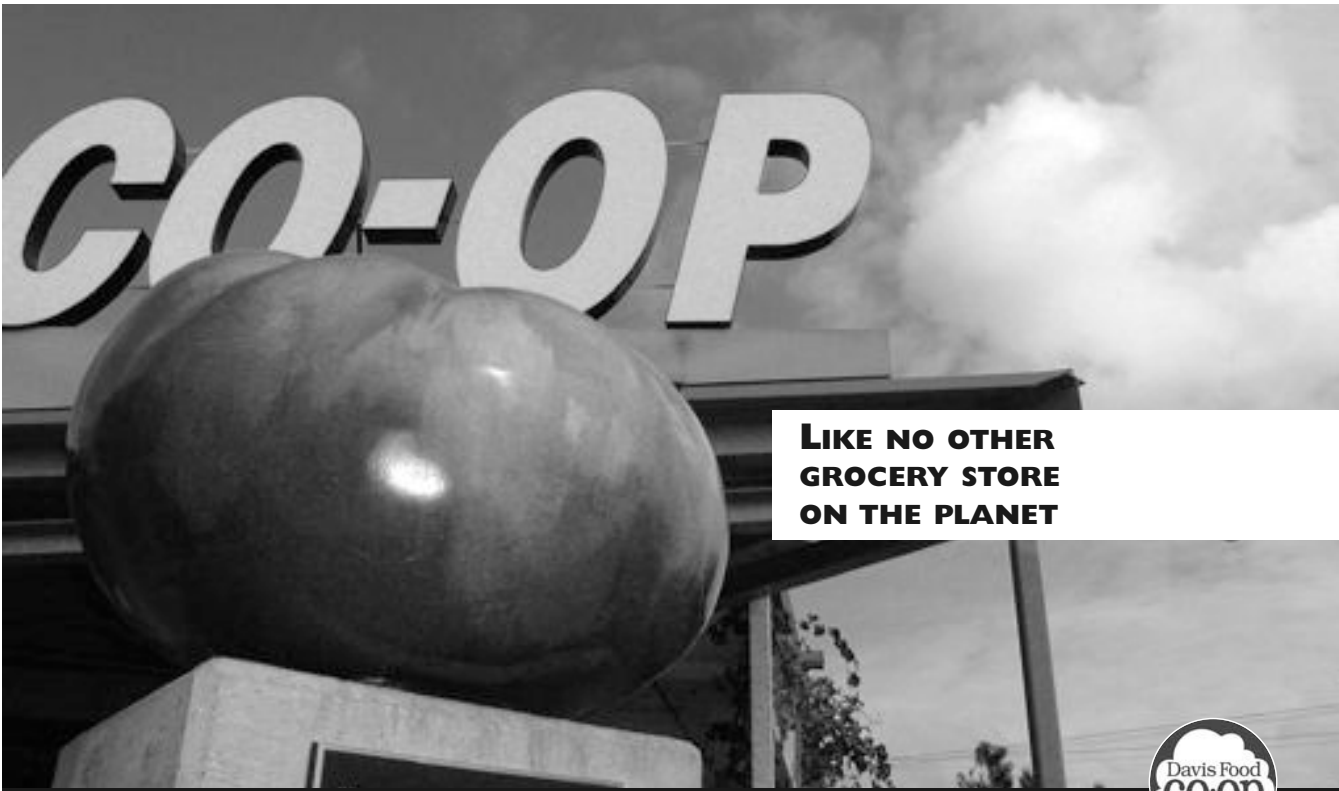
AE: I'm really excited for those albums to come out!

VB: Well, some of them are very obviously the songs of a very young person who's just starting it up.

AE: What is your reaction, comparing your new and old albums?


VB: When I'm listening to them I'm always thinking, I should have done it this way or I should have done it that way. There are so many ways I could have done it. But then, that's what I did, and for me I like the contrast between the two albums. They're like bookends at that part of my life where I had no music in my life at all. *Diamond Day* was the end of my early music, and *Lookaftering* is the beginning of this part of my life. They encompass the space in between, I guess. And now it's time to really do something different, and that's what I'm very much looking forward to.

Alicia co-hosts "The Periodic Table of Fun" every Tuesday afternoon from 2:30 to 4:30 p.m.



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The Supremes' Greatest Hits

Expert Michael Trachtman talks about how the USA's top court shapes American life

Interview by Douglas Everett

We are taught that our Federal Government is like a stool with three legs representing the three branches of government: executive, legislative and judicial. Most citizens have a good grasp of the first two — after all, we elect presidents and legislators. The Supreme Court and the judicial branch is less fixed in our minds, however, though its decisions have affected how the government functions since the earliest days of our Republic.

Attorney and author Michael G. Trachtman has taken up this matter in *The Supremes Greatest Hits: The 34 Supreme Court Cases that Most Directly Affect Your Life*.

Mr. Trachtman is a founding partner in a law firm located in Philadelphia. We were pleased to have him join us from Pennsylvania by phone.

RP: Michael Trachtman, welcome to “Radio Parallax.”

MT: Glad to be here.

RP: Our Constitution was composed in the late 1780s, which makes it tough to keep it relevant as times change. Your book notes that over the long haul, the Supreme Court has done a good job of keeping up with the times. Can we start by talking about how that is no mean feat?

MT: The Constitution is a magnificent document — by most historians’ accounts it is the oldest constitution that has remained in effect in the world. That is a tremendous credit to its framers, who initially recognized that they had to create a document that would outlive them by many generations.

What has occurred afterwards is that the Supreme Court has been populated (not solely by, but often) by brilliant and creative people. They have taken that constitution and applied it through slavery, the abolition of slavery, the industrial revolution, through the digital age, etc. in a creative way. They factored in not just the law, but cultural considerations, creating a body of work that most

of the rest of the world holds in awe. So it is not only a product of the framers, but also of the people who have populated the court since then. Both have created something that defines the American way of life. Recognizing that is one of the main things that motivated me to write this book.

RP: You note that the Supreme Court has had many important decisions that in retrospect still look brilliant. We need to talk about the one that really put the Supreme Court on the map and affected everything that followed: the 1803 decision *Marbury v. Madison*.

MT: This is the case that all history students study and most of them don’t like it when they do. That is because it is not presented to them as it actually happened, which was a tremendous human drama between two giants of American history: President Thomas Jefferson and Chief Justice John Marshall. This is a case that would make a great movie. It is replete with drama and went a long way towards defining American history.

Marbury v. Madison arose out of the fact that when the Constitution was drafted, the framers didn’t say a whole lot about what the Supreme Court was or what its powers were! The Constitution just says that there is going to be judicial power and there is going to be a Supreme Court. It didn’t say what the power of the court was to be.

Justice John Marshall was someone who wanted to make the Supreme Court supreme.

Marbury v. Madison is the case that did that. It was a stare-down between Marshall and Jefferson. It became a great political battle and the upshot was that a decision was rendered — which Jefferson accepted under some very cagey political circumstances that Marshall crafted into the decision. It said: the Constitution is the supreme law of the land and the Supreme Court gets to interpret the Constitution.

If you add those two things together then it gets to decide if anything that anybody in government does conforms with the Constitution, and

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if it doesn't the Supreme Court gets to invalidate it. The court stands in a situation today that is unique in the world, maybe in the history of the world, where we have a Supreme Court that can just say "no" to the president, to Congress or to your local municipal zoning official on behalf of an individual. You or I can get into a contest with the president and the court will stand between us and the president and allow us to triumph. Our individual rights can prevail over the other two legs of that stool you talked about. That's something that defines the American way.

RP: I guess one Supreme Court justice summarized it at one point by saying that the Constitution is what we say it is, and it all goes back to *Marbury v. Madison*.

MT: It does. The court can not only define the constitution, it can measure what anyone else in the government does against the constitution *as it defines it*. And if it chooses, if it believes that what anyone has done is adverse to the Constitution, it can nullify it with the stroke of a pen.

RP: You also said that the Supreme Court has made some decisions that have hurt America, sometimes for decades. You cite that in retrospect the court has taken what appears to have been indefensible positions. Let's talk about the worst of the worst: the notorious 1857 decision *Dred Scott v. Sanford*.

MT: That is the case that historians say lit the match that ultimately ignited the Civil War. We are talking about the late 1850s when the confrontation between the North and South over slavery is really getting to its peak.

Congress at that point essentially said, we got to do something. In 1820 they had said, we have got to eliminate slavery from the southern states and we've got to stop the spread of slavery into the new territories. Congress enacted what came to be known as the Missouri Compromise, which was a line drawn on the southern border of Missouri that said "No more slavery north of this line." We'll deal with what happens south of this line later, but for now, no more slavery north of it.

The law had always been that if you had a slave and you took him to a Free Territory he became free. So even if a slave went back to Slave Territory, that notion of freedom stayed attached. The slave was, thus, freed for all time. Dred Scott was a slave who got sold. Scott's new owner took him north across the line of the Missouri compromise into Free Territory and back again. Dred Scott then said, "That's it. I'm free!" He hired a lawyer. His case eventually got to the Supreme Court where he contended he was a free man. The court heard the case and made an incredible decision in 1857.

The court said two things. No. 1: Dred Scott can't even get to court because he is *property*. He is not a citizen who has access to the courts. He doesn't have any rights. He is property. So he loses on that basis. No. 2: The court added an oh-by-the-way. The Missouri Compromise, it said, with its no slavery above this line, is unconstitutional. Congress did not have the power to do that. The court nullified it. No more stopping the spread of slavery.

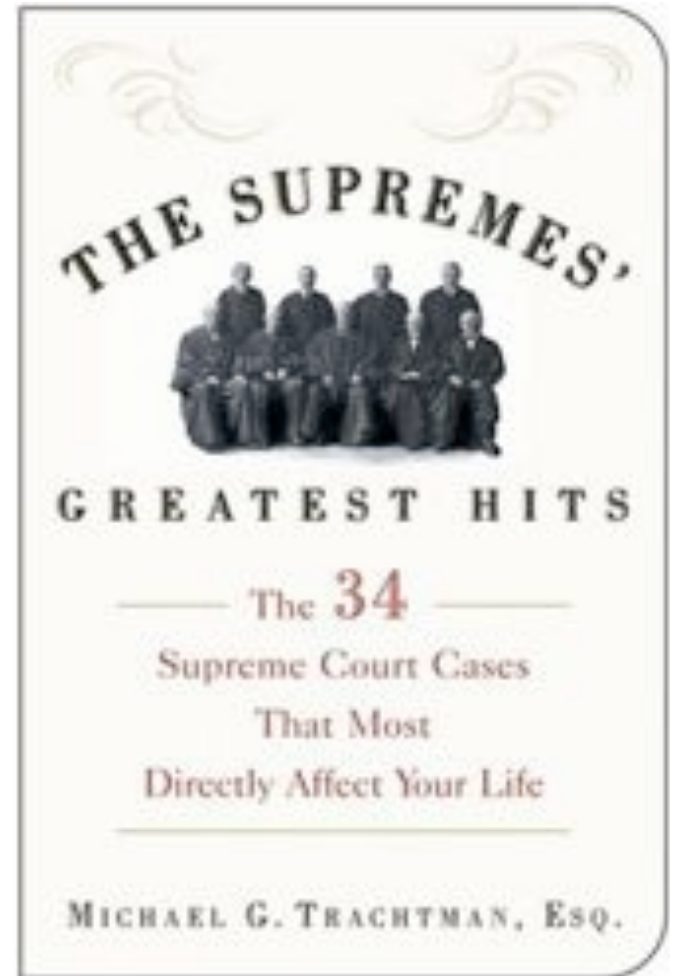
You can imagine what that did to the North among those people who wanted to see no more slavery. And you can imagine how that emboldened the South, which noted,

"Hey, even the Federal Government says there can be no limits on slavery." As they say, the rest is history.

RP: Yes, and for this correspondent, a recent decision which I found to be indefensible, wrong and almost on par with Dred Scott was 2000's Bush v. Gore. You note in the book that this decision was criticized by many legal scholars. Some compared it to Dred Scott. My question is, might we not look back at Bush v. Gore as the "Dred Scott Decision" of the 21st century?

MT: We might. It could be argued as to whether it will have had the lasting effect that Dred Scott did, but in a way it's the kind of decision that can have potential of crumbling the moral authority of the Supreme Court.

The Supreme Court doesn't have an army. It has no way of



enforcing decisions, so it banks on moral authority. To the extent that the Supreme Court erodes its own moral authority by making decisions that appear to be politically motivated, instead of being motivated by a neutral and objective view of the law, then we are all in trouble. If what the Supreme Court says does not go, then there is no way for an individual to enforce the liberties put in place by our Constitution. That would be the most significant constitutional crisis in the history of our country.

RP: Let's go back to some triumphs in the history of the court: 1954's *Brown v. Board of Education* and the case it overturned: the

1896 *Plessy v. Ferguson*, which validated an apartheid-type system in America.

MT: Those two cases are illustrations of the good and the bad, and more importantly the *process* by which our law evolves through the Supreme Court. The words in the Constitution stay the same. There is equal protection under law in the Constitution. The words to that effect are literally carved in stone on the entrance to the Supreme Court building itself! The words did not change but the interpretation and application of those words changed over the course of 50 years as the court's composition changed.

Back in 1896 the *Plessy v. Ferguson* case issued a court ruling saying that equal protection under law can still be had by "separate but equal" accommodations. That was, of course, a joke. Such accommodations were separate but not equal. Schools were separate, but certainly were not equal. And the law looked the other way. Over the course of time, Chief Justice Earl Warren went onto the court and *Brown v. Board of Education* was brought forward by a cadre of lawyers. Thurgood Marshall headed the team (he was slated to become a Supreme Court justice himself in time) and argued that "separate but equal" was not equal protection. It simply doesn't work.

The Court ruled in *Brown v. Board* that it was unconstitutional to have segregation of the schools. In the process it set down the tone that led to the Civil Rights Act of 1964, which led to the entire civil rights movement. This became a quest for equality woven into the fabric of our society much more so than it had been previously. Many view the decision as the most important one of the 20th century — a decision that this country would stand for equality: imperfectly obviously, but the concept got more ingrained into the law.

RP: In terms of rights of the accused there are two important cases you talk about in the book; cases which totally reshaped our criminal justice system. Can you talk about *Gideon v. Wainwright* and *Miranda v. Arizona*?

MT: We take these things for granted now. *Gideon* (great movie by the way with Henry Fonda, and a fine book called *Gideon's Trumpet*) was the case that established around the country a system at state level as well as the federal level. It was based on the notion that you can't put someone on trial for a crime or threaten to take away their liberty unless they have a lawyer.

Previous to that time in many courts, particularly state courts (the Federal Government was pretty well covered) people were arrested, oftentimes indigent people who could not afford to hire a lawyer. They got into a system that was like being a stranger in a strange land — a foreign place with a foreign language and strange concepts. They don't know how to present evidence, they don't know how to handle a trial and in that kind of a situation, without a lawyer, you can easily get convicted even if you are innocent.

Gideon was an indigent who got convicted without a lawyer. He literally handwrote from prison a petition, which was heard eventually by the Supreme Court. It caused the court to revolu-

tionize our justice system by requiring that nobody can be criminally tried without a lawyer, and if they couldn't afford one, the court would appoint a lawyer for them. That's the *Gideon* case, and it obviously stands as a pillar of our civilized society — you can't railroad people. The government is held to a burden of proof that somebody is guilty, having been presumed innocent.

The *Miranda* case went further than that. It said that if you are going to appoint counsel, you've got to tell them about it when you arrest them. That is the famous *Miranda* warning we all hear about. You gotta tell people that they have a right to counsel and you gotta tell them that they'd better keep quiet because anything they say to the police can and will be held against them. Maybe they'll want to talk to a lawyer first. What good is a right to counsel if people don't know that they have such a right? That was the genesis of the *Miranda* warning.

Miranda's story has an interesting ending, by the way. *Miranda* was investigated and eventually convicted on the basis of his confession. The confession was overturned because it was probably coerced — nobody could really tell — but in any event *Miranda* didn't know he had a right to counsel and the Supreme Court ruled that there was enough doubt that they had to do something. *Miranda's* confession and conviction were overturned.

The message from the *Miranda* case from the Supreme Court was: Don't just try to get a confession. The police should be trying to gather evidence rather than just get a confession out of somebody who doesn't know what is going on and doesn't have counsel. The police went back after *Miranda* was freed and did their investigation, and guess what? *Miranda* was convicted and went to jail. So, there is an ending here that not many know about. Everybody thinks, oh, *Miranda* warning, he got off on a technicality. In fact he didn't. The police went back, did their investigation, and proved (perhaps the way they should have in the first place) that *Miranda* was guilty. He was convicted and went to jail.

RP: In trying to match what the Constitution's founders intended with a modern society, the court sometimes has to be inventive. The Constitution does not specify a "right to privacy" in so many words, but the Court has ruled that it is implied, leading to a couple of famous cases in reproductive rights. Can you talk about both *Griswold v. Connecticut* and *Roe v. Wade*?

MT: *Griswold* is the case that started this. When you watch on television the confirmation hearings on Supreme Court justices (which have become television events as you know) and you'll see senators asking potential justices what their position on *Griswold* is. That is code for "What is your position on *Roe v. Wade*?" (Which I don't want to ask in so many words.)

Griswold is the case that formed the foundation for *Roe v. Wade*. There was a statute in Connecticut which said that no one was allowed to use contraception, not even married couples. Everybody agreed that this was a ridiculous statute that should be off the books. It was challenged. Eventually it went up to the Supreme Court, so the court had to determine whether a statute

prohibiting contraception, even by a married couple, was constitutional!

The case highlighted the difference in philosophies in justices all through our history. Some justices take the position that the Constitution is a living and breathing document that should be interpreted a little more loosely so as to adapt to unforeseen situations and changing times. Others feel that the Constitution should be interpreted in a limited and strict way. “It means what it says” and “It says what it means.” Don’t strain yourself trying to interpret it in situations where the words don’t allow it.

In this case a bare majority lead by Justice [William O.] Douglas, a very liberal justice in terms of interpreting the Constitution, found a right of privacy in it. This allowed him to invalidate that Connecticut law as an unconstitutional impingement on privacy. Obviously, as you pointed out there is nothing in the Constitution that says in so many words that there is a right to privacy, but Justice Douglas said it’s implied between the lines. When people talk about us being free from unreasonable searches for example, and lots of other things, there is a right of privacy there.

Other justices were just as vehement that there is no right of privacy, Connecticut should repeal its laws; but it is not up to the Federal government and the Supreme Court to make every wrong right. Much as they’d like to get rid of that Connecticut statute, it was not within the power of the Supreme Court to do so, they said. You had this big cleavage on the court.

In any event, a right of privacy arose and it was on the basis of that right that years later Justice Blackmun and a majority of the Supreme Court found that laws prohibiting the right of abortion were also impingements on the right of privacy. You know where we have gone from there.

RP: The rights of private citizens v. the rights of the government are often argued before the court. There was a very contentious case in recent years, *Kyllo v. City of New London*. It concerned the seizing of private property and it is still reverberating around the country. Tell us about *Kyllo*.

MT: *Kyllo* involved a town in Connecticut, New London, which was economically depressed. The city fathers of New London wanted to do something about that. We have all heard the term “eminent domain.” It is the process by which the state goes about condemning property for public use. Even before the United States was born, there existed in English law, the idea that the government can take land from a private citizen for fair compensation under the power of eminent domain.

The way we usually conceive of that is in a limited way. There is perhaps a public highway being laid out, and it is going to go through somebody’s backyard or a water treatment plant or some such thing, a utility, which requires a private sacrifice for the public good in extreme circumstances. The decision in *New London* went beyond this. The government in charge of *New London* wanted to take an entire development not to make way for a water treatment plant or highway, but for a commercial project. It would have private commercial interests in it, businesses, in the theory that that sort of development would do the community good.

36 The question was: Could eminent domain be extended

beyond the normal “let’s build a utility” to “let’s build a commercial structure that might revitalize an economy.” The court said, yes, the power of eminent domain does, in fact, extend that far. It does not have to. Not every state has to allow that, but if a state *chooses* to allow that, it is not unconstitutional. Which means you could be sitting in your backyard today and tomorrow your yard could hold a Ritz-Carlton Hotel if the local government decides that is best for the local economy.

This provoked a firestorm, as you pointed out. Many states have rallied to enact legislation that would limit these rights and make it clear that the right of eminent domain is limited to the kinds of circumstances I described before. But unless and until that is done, a lot of people across the country are facing situations (and whether this is good or bad is not for me to say) where economic development projects are being coupled with the power of eminent domain. Only time will tell how far that will be allowed to go.

RP: Everything we have talked about so far I knew a little about, but you had a couple cases in your book I was completely unaware of, and I’m sure I’m not alone in that. You noted in the book that many think they are two of the most significant cases in the 20th century: *Monroe v. Pape* plus (and I love the name of this one) *Bivens v. Six Unknown Named Agents of the Federal Bureau of Narcotics*. What did those cases do for American citizens?

MT: What those cases do is establish for citizens that there is a remedy when wrong is done *to* them. Those are cases that make it plain that while you not only have constitutional right on paper you also have constitutional rights via a remedy if something is done to you that is unconstitutional.

What happened in the *Monroe v. Pape* case was police misconduct. Up until that time the law had been problematic in terms of people who might be damaged by police misconduct, FBI misconduct, investigative misconduct etc. *Monroe v. Pape* established the right to sue under a provision of the law that has colloquially known as Section 1983. You’ll read in the newspaper how someone has filed Section 1983 case against the government for having done one thing or another which breaches someone’s constitutional rights. That comes out of *Monroe v. Pape*, where the Supreme Court decided that if the government damages you — if it takes your property unlawfully, for example, or violates your right to privacy, etc. — you have rights. You can bring a Section 1983 case forward and get yourself damages.

It is a remarkable characteristic of our government where, thanks to the Supreme Court, the Federal Government has afforded to the citizens of the country the right to sue for damages if the government does something wrong. Only in America, literally.

RP: Here at a radio station, as in other media outlets, we have to be cognizant of what defines free speech and what its limits are. You mentioned five cases related to speech and they are all relevant, but I’d like to focus on one in particular which granted media outlets some added latitude to cover events: the 1964 *New York Times v. Sullivan*.

MT: I think that is one of the most important cases of the

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20th century, and it certainly is the case that allows us to have conversations such as the one we are having. There is a body of law called defamation. Libel and slander most people have heard about. The law of defamation provides that if you or I were to say something false about someone else, something that damages the reputation of that someone else, we could be liable in damages in a defamation lawsuit. It would not matter if we used good faith, if we made a mistake, but believed it was true. If it is false but damages somebody's reputation, we could be liable. Think about how that could limit the discourse about public figures.

If you had a local mayor and wanted to have a dialogue on the radio about that official, you'd probably bite your tongue. This would be from fear of a defamation lawsuit if you said something that turned out to be false, even if you believed it to be true at the time. Public discourse is one of the life bloods of our society. The Supreme Court got involved in this situation and decided in *New York Times v. Sullivan* that when it comes to public figures, the laws on defamation have to be altered. People have to be free to criticize (in good faith) public figures. Yeah, if you purposefully and maliciously tell a lie about somebody, then you can still be liable for defamation, but if you are expressing your opinion or making good faith comments, then you've got to be free of lawsuit.

From the *New York Times v. Sullivan* case you've got newspapers, you have call-in shows, you have radio shows that are free to criticize public figures without fear of lawsuit.

RP: I want to ask you about some issues you think might be likely to come before the court. A lot of people are curious to see what direction the court may take on several issues of the day with John Roberts and Sam Alito on board. What issues are you most interested in?

MT: I am curious about campaign finance reform. This is a situation that is near the top of the priority list for many people — taking the suspicion out of government officials being influenced in their decisions by large contributions from special interests. That is an issue in this area. There certainly has been a lot of activity in this area: several Supreme Court cases, several legislative efforts, but the loopholes abound in terms of big money getting into politics. And there is a real question as to where Chief Justice Roberts and Justice Alito come down on this because there are First Amendment issues involved. I'm not in the business of predicting Supreme Court decisions, but this is something to watch very closely. Whether they will allow Congress to further regulate campaign finance reform or whether they will render a decision which substantially compromises the ability of Congress to regulate campaign contributions, that is one issue.

Another is the whole matter pertaining to the internet. The internet is a First Amendment dream-come-true in terms of the ability to access and express an unrestricted variety of thoughts, views and opinions and information sources — some not so accurate, some very accurate. The question becomes, will this be

regulated in some way? Can it *lawfully* be regulated in some way, particularly to protect children? A balancing act that has to be done here. Pornography is replete on the internet. How can you regulate it to protect children, while at the same time not casting a net too far? Do we even have the technology to figure out among the millions and millions of postings on the internet how to find the ones that might be offensive to children?

And a final issue is a case that was argued in December 2006. It is going to involve the role of race in our society. Can you consider race? Can you give preferences to minorities in order to increase diversity in our society? We have always tried to be a color-blind society where race doesn't matter. But suppose you're using race to promote something as opposed to dissuade a minority, such as to promote greater diversity in a high school or a college or even in a business. Can you do that? The Supreme Court is about to speak to that and it will define an awful lot of what we can and can't do in our society.

Those are three issues that I find to be extremely important, and we're right on the cusp of hearing from the court with respect to them.

RP: On your book, you noted that, although you're a founder of Powell, Trachtman, Loeb, Carroll, and Lombardo, PC, a litigation and business practice law firm, you've nevertheless spent thousands of hours learning how to not write like a lawyer. We want to express the gratitude of the public for that!

MT: Thank you. It literally has taken thousands of hours, but I probably haven't mastered the art of not speaking like a lawyer.

RP: The book is *The Supreme's Greatest Hits: The 34 Supreme Court Cases that Most Directly Affect Your Life*. A most fascinating read and very highly recommended. Michael G. Trachtman, thank you for speaking with us.

MT: I enjoyed it.

Doug Everett hosts "Radio Parallax" every Thursday evening from 5 to 6 p.m.

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Urgehal Deflowers American Airwaves

Interview by Blasphemer

Enzifer is a founding member of the Norwegian band Urgehal, one of the last true Black Metal bands. This interview, their first on American radio, was conducted by phone from Honefoss, Norway after the completion of their European tour with Taake and Koldbrann.

B: What does Urgehal mean in Norwegian?

E: It's from old Norse mythology. It's the old forest where all evil dwells. It's not a common theme in Norse mythology, but you can find it in some old books. We thought it was a good name back then, and now we think the meaning is great. It's really an unknown place, this forest, and no one has been there before.

B: When you guys were recording the first demo, *Ferd*, did you ever think it would last this long?

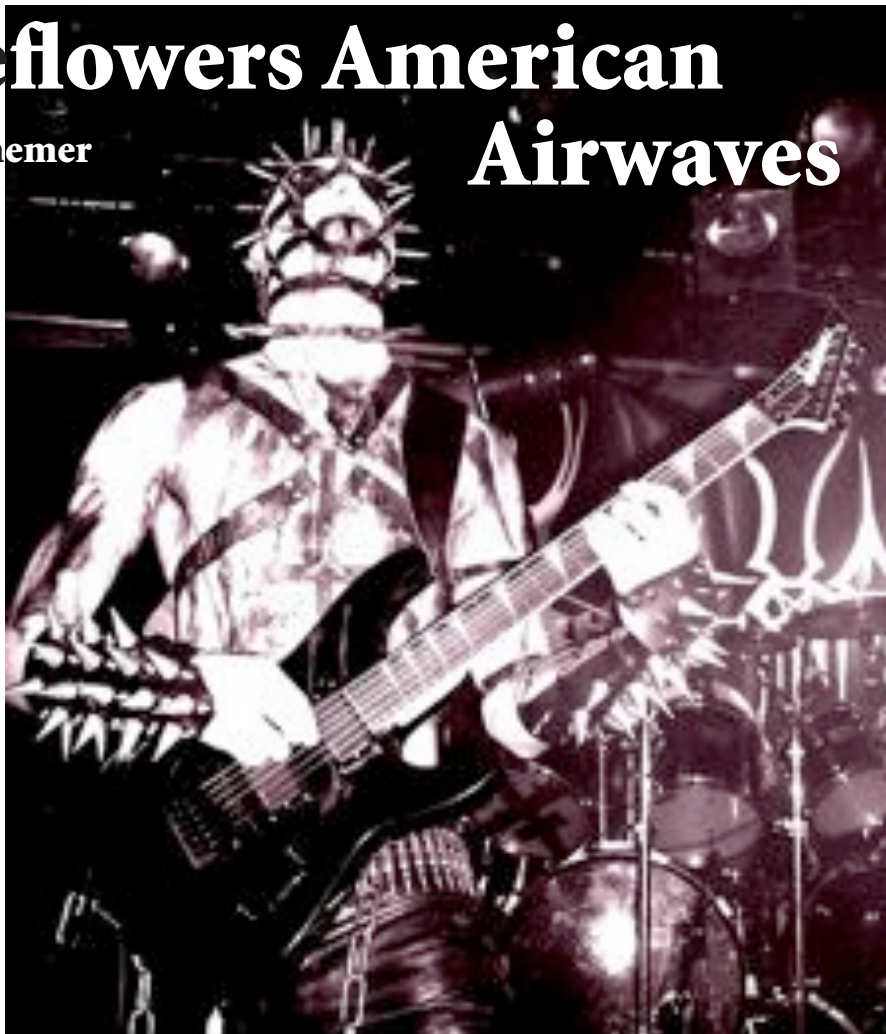
E: No, I don't think we thought about it — back then, only that we wanted to do this, playing Black Metal.

B: *The Eternal Eclipse – 15 Years of Satanic Black Metal* has been released in Europe, but not yet in the States. Was there a feeling that you needed to do a retrospective/reflection kind of thing?

E: Yeah, it was time after 15 years to release something. We wanted to do something like this after 10 years. There are three unreleased tracks from the *Goatcraft Torment* album and also a couple of other old tracks and some new tracks. We

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thought it was right to release it



now, but of course we wanted to have the old demos on this release too, but there is not enough space. Maybe we should have done a double album.

B: Agonia has released a picture disc of the second demo, *Rise of the Monument*.

E: Yeah, it's some old dirty-sounding Norwegian Black Metal, that's for sure. It will be released on CD this year also, hopefully, and maybe the first demo also.

B: Will the split with Beastcraft be released soon?

E: That will be just around the corner. It should be just after October, because there was a problem at the pressing plant.

B: Is that being done by Black Seed in Spain?

E: Yeah, it was Sorath's idea from Beastcraft to put this together. It's natural to do this since we share the same members, also Northgrove is a friend of ours.

B: Urgehal has definitely been truly underground Black Metal, with no compromise. Never having desires to break out and do stuff that wasn't true to your nature — one of the last true underground Black Metal bands around.

E: I think we have managed to keep our mission with Urgehal. We never wanted acceptance or fame. That's not why we are doing this, just for pure fucking Black Metal, and everything that means to us.

B: I have to say *Through Thick Fog till Death* has the greatest fucking album cover ever.

E: Do you think so? I don't think you are in the majority. I read a lot of reviews from this album from the States off the Southern Lord release and it seems like American people can't understand this kind of Black Metal or the imagery from this album.

I N T E R V

B: Which is kind of amazing because American television and media is so saturated with graphic violence.

E: For us, this is more than a picture. It was more than a session for me, it was more like a ritual thing with this girl at the graveyard, with more than was shown in the picture, let's put it that way. We didn't use it because we thought it would be controversial or it would get us attention. We thought it was important to have the old feeling and the old imagery with the spikes and everything.

B: The cover of the seven-inch *Demonrape* was the same session?

E: Yes, it was Northgrove that did the layout, so it was his work.

B: How was the tour with Taake and Koldbrann?

E: It turned out really great for us. It was the best tour we ever did. It was more professional than the last tour, and there were more people. There was a small problem with Taake in Germany when Hoest had a swastika, but people don't understand that it is an old Norse symbol and he wasn't representing Nazi ideals.

B: It was also an old Native American symbol, which people seem to forget or not know. Do you have any plans on touring the States?

E: Yes, strange that you ask because last week I talked with Agonia and we got an offer for a North and South American tour. The same promoter that did the Gorgoroth tour, but nothing is confirmed yet. It would probably be next year.

B: With Trondr Nefas and Uruz having all their side projects, Vulture Lord, Beastcraft etc., do you just focus on Urgehal?

E: Yes, It's only been Urgehal for me. I didn't want to create anything other than what I'm doing right now. I'm really satisfied with Urgehal.

B: Do you guys still have shitty day jobs?

E: Yeah, we are working 9 to 5. We have to make decent money to do what we like best.

B: Does the money made by Urgehal get reinvested into the band?

E: Yes, or we spend it on drugs and alcohol! It's not much income.

B: Of course. That's not what it's about.

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E: No, it's never about money. But we don't bother to do shows if it's giving us some new experience or giving us something, not money.

B: In the States, Black Metal represents more of an anti-establishment theme, although certainly anti-religious, where it seems in Europe it is an individualistic, internal philosophy.

E: I can't talk much about U.S. Black Metal because I don't know a lot about it. Back here we are doing it for ourselves. I create music and write lyrics because of my inner feelings and thoughts. I think Black Metal is really personal — it's not created for other people — it's an expression of something you feel inside. But of course it's different from person to person.

B: How do you feel about organized Satanism?

E: For me it's nothing, nothing at all. The only thing I think is good with it is that Christians can see that Satan is here. What they are doing in such things gives me nothing. People that follow these things are just as weak as the Christians and every other "new" religion. Satanism is individual for me. It's more like a negative force, an evil energy. Of course it is quite difficult to discuss such things.

B: What do you think of the emergence of N.S.B.M. [Non-Satanic Black Metal]?

E: That's the most stupid thing I've ever heard, N.S.B.M. It's not Black Metal if has nothing to do with Satanism, or doesn't have a satanic message or deeper meaning with it. It's not Black Metal to me. Of course the music can sound like Black Metal, but I think it's stupid.

B: It seems Urgehal has a mission to stay underground, to represent true Black Metal.

E: It's our natural choice. We do what we believe in, and what is right for us. We never worked to get big or get a lot of attention. It's more like us doing our kind of beliefs.

B: How did you guys decide to leave No Colours and go with Agonia?

E: That was an easy choice. We singed for three albums with No Colours, but they screwed up a lot of things, like forgetting

a track on *Massive Terrestrial Strike* and a lot of typing errors. So we canceled the deal and didn't want to work with any record companies. We just rehearsed and came up with new songs, waiting for something better. You've heard of Flesh for Beast?

B: Yes.

E: That was a friend of ours that had his own company, so we signed for one album and then with Agonia because they co-operated on *Through Thick Fog till Death*. It was natural for us to sign with Agonia for the *Goatcraft Torment* album, but let me put it this way: I'm glad we only signed for one album. We have no hard feelings against No Colours, but it's over.

B: How did Agonia talk you into releasing the second demo, *Rise of the Monument*, as a picture disc?

E: I think it was Trondr Nefas' choice — he wanted to do this. I think it's a release for the true Urgehal fan, because the quality of the recording is not that good.

B: On the inside sleeve of the *Goatcraft Torment* album, whose arm is it that has the inverted cross carved into it?

E: That's Trondr. He's got some nice scars on his arm.

B: Do you have new tracks written for the next album?

E: Almost everything is finished from arrangements to lyrics. We are more than ready. It should be done this year, and I'm really looking forward to getting in the studio.

B: Is Mannevord playing bass on the album or was he just session for the tour?

E: He's a permanent member now. He's a really good replacement for Shregroth. Looking forward to working with him — he's really dedicated. It was important for us not only to get a good musician, but also a dedicated person who could understand the deeper meaning of Black Metal.

B: OK, time for my trademark question: Who's nailed the most haggard skank on the road?

E: I can't remember because every time we were so drunk. Fortunately they can't stay on the bus.

Blasphemer co-hosts "Raise the Dead" every Saturday morning from midnight to 3 a.m.

SEPTEMBER

Thu. 9/27 Ol' Snakey's BlueJass Ramblers, Nick Jaina, Run On Sentence

10 p.m. at Sophia's Thai Kitchen

Fri. 9/28 Human Host, Woman Year, High Hopes Duo

8 p.m. at the Turtle House

Fri. 9/28 Jake Mann, The Spires

10 p.m. at Sophia's Thai Kitchen

Sat. 9/29 Dance party with Tacocat

10 p.m. at Delta of Venus

Sat. 9/29 Citay, Salt and Samovar, Cameron Hull

10 p.m. at Sophia's Thai Kitchen

Sun. 9/30 Alas, Alak, Alaska, Luminous Craft, World History

9 p.m. at Delta of Venus

KDVS EVENTS CALENDAR

NOVEMBER

Fri. 11/2 N. Lannon

8 p.m. at Delta of Venus

Sat. 11/3 Parts and Labor, The Parson Red Heads

8 p.m. at Delta of Venus

Sun. 11/4 Matt Bauer, Angel Correa

8 p.m. at Delta of Venus

Tue. 11/13 Jay Reatard

8 p.m. at Delta of Venus

Wed. 11/14 Joe Lally (Fugazi), Capillary Action

8 p.m. at Delta of Venus

Sun. 11/18 Citay

8 p.m. at Delta of Venus

Mon. 11/19 Calvin Johnson, Monotonix

8 p.m. at Delta of Venus

OCTOBER

Tue. 10/2 Gutbucket, Floss

8 p.m. at Delta of Venus

Thu. 10/4 Yellow Swans, Mouthus, Oaxacan

8:30 p.m. at TCS Building

Thu. 10/4 Ol' Snakey's BlueJass Ramblers, Mike Barnett

10 p.m. at Sophia's Thai Kitchen

Fri. 10/5 The Free Association

10 p.m. at Delta of Venus

Fri. 10/5 Boca do Rio

10 p.m. at Sophia's Thai Kitchen

Sat. 10/6 Lions of the Vine, Ben Lewis

10 p.m. at Sophia's Thai Kitchen

Thu. 10/11 Matt Hopper, True Believers

10 p.m. at Sophia's Thai Kitchen

Fri. 10/12 Ol' Snakey's BlueJass Ramblers, Professor Gall

10 p.m. at Sophia's Thai Kitchen

Sat. 10/13 Chairs in the Arno, Please Quiet Ourselves, G2

8 p.m. at Delta of Venus

Sat. 10/13 Shayna & the Bulldog (Sophia's season finale)

10 p.m. at Sophia's Thai Kitchen

Sun. 10/14 BBQ with Garrett Pierce, Katie Delwiche

Time TBA at 723 A St.

Sun. 10/14 Herb Diamante, Goatgirl, Art Lessing

8 p.m. at Delta of Venus

Tue. 10/16 Say Hi to Your Mom

Noon on the UC Davis Quad (Entertainment Council show)

Wed. 10/17 Lyrics Born, Saul Williams, Righteous Movement

7 p.m. at Freeborn Hall (Entertainment Council show)

Thu. 10/18 Michael Hurley, Alela Diane, Katie Delwiche

8 p.m. at Delta of Venus

Sat. 10/20 Dance avec Moi dance party

9 p.m. at Delta of Venus

Sun. 10/21 Point Juncture, WA, El Olio Wolof, Boyish Charms

9 p.m. at Delta of Venus

Thu. 10/25 Laura Gibson, Musee Mecanique

8 p.m. on the UC Davis campus

Fri. 10/26 Tyvek, Coconut Coolouts, Nice Smile, The Bananas

9 p.m. at Delta of Venus

Sat. 10/27 Minivan, Mostly Bears, O-X

8 p.m. at Delta of

Venus

Sun. 10/28 Jason

8 p.m. at Delta of

Webley

Venus

For up-to-date information on shows, go to

KDVS.ORG

